

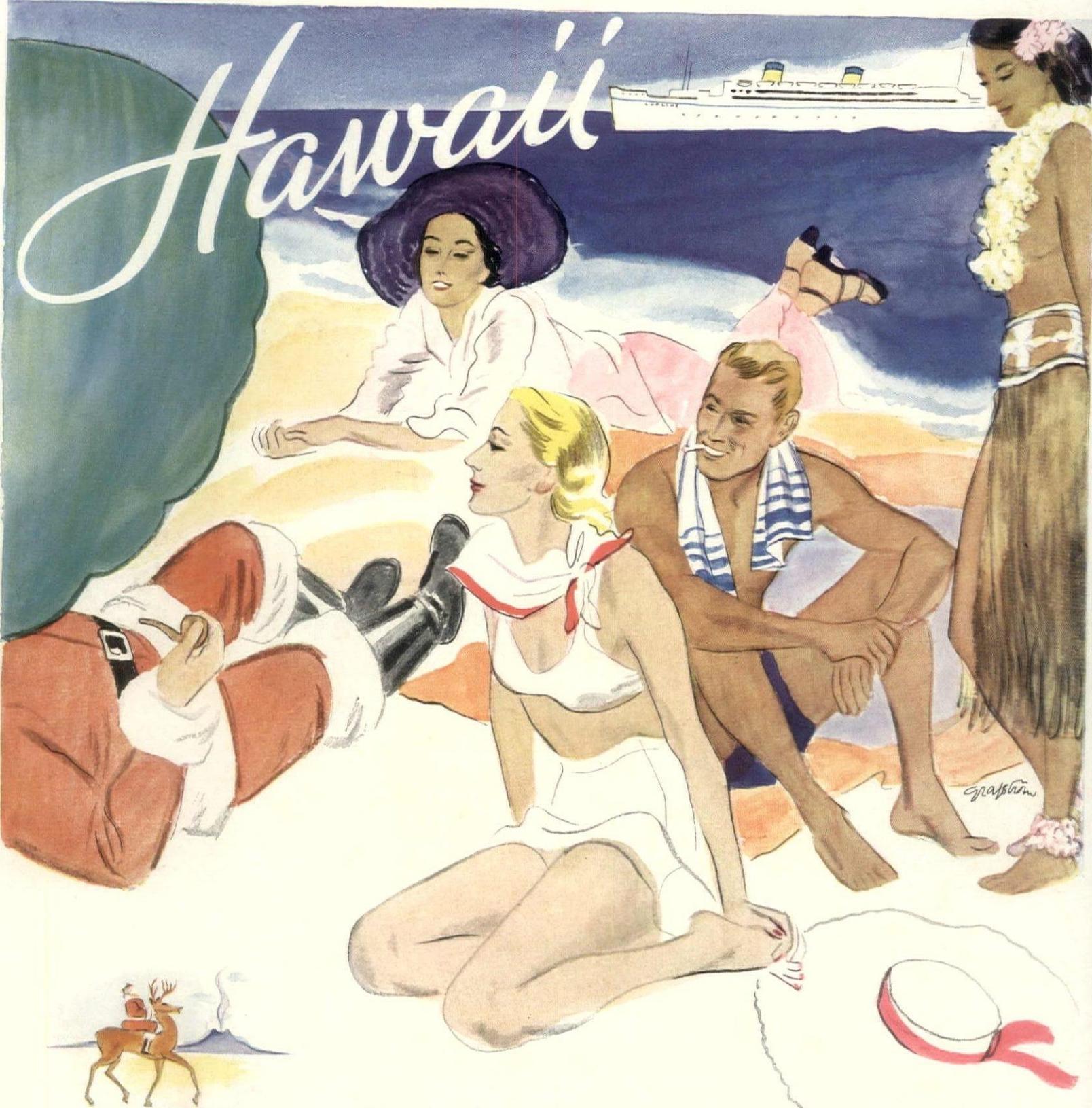
HOUSE & GARDEN

Condé Nast Publication



December, 1933

Price 35 Cents



The latest celebrity to linger at Waikiki. Expectant stay-at-homes this Christmas will mourn the defection of their dear Kris.

... the beloved old humbug slipped off on a Matson-Oceanic liner bound for Hawaii, and his deserted votaries will have to be contented with the untried charity of a proxy.

Not even a saint should be expected everlastingly to keep on the job of bulldogging a string of reindeer and shinning down sooty chimneys.

Personally, we'd barter any time a couple of weeks of snow and sleet for a South Sea voyage to a cozy corner of sun-warmed Waikiki. Sir to you, Santa.

Possibly a twinge of conscience may prompt Santa to canter over to the chimney of an old volcano and fill up the beach sandals. But with that concession to ritual, he will forget his plush and ermine upholstery (nice but very stuffy) don a bathing suit, swim in velvet waters, doze on golden sands and listen to Yuletide greetings in the lispings of the surf.

Age-old native melodies will be his evening carols, a bemused stroll under the silken caress of an amber moon, the final touch of beauty to an amazingly new, *utterly different* Christmas-in Hawaii. . . . Aren't you interested?*

*The giant "Lurline", "Mariposa", "Monterey" or "Malolo" sail every few days from the celebrated ports of San Francisco and Los Angeles. Of course, fares are extremely moderate!

SOUTH SEAS . NEW ZEALAND
AUSTRALIA via Hawaii, Samoa, Fiji
 Travel sophisticates of the Pacific . . . the "Mariposa" and "Monterey" . . . whisk you on to amazing new nations crested by the Southern Cross. New Zealand in 15 days! To Australia in 18! At modest fares, too.

Interesting details at all travel agencies or . . .

Matson Line • Oceanic Line
*New York . Chicago
 San Francisco . Los Angeles . Seattle . Portland*



to fight colds
and sore throat

use the Safe antiseptic with the

LASTING EFFECT



Germs reduced as much as 64% even at the end of 4 hours

When health is concerned, choose your mouth wash carefully.

You can't expect to fight infections of the mouth and throat, such as colds and sore throat, unless your mouth wash has an immediate and lasting effect.

Here is why Listerine is favored by doctors, nurses, and the public:

The moment it enters the mouth, it kills millions of germs.

Within 5 minutes, bacteria reductions as high as 99% have been shown.

And 4 hours after the gargle, tests have revealed germ reductions as high as 64%.

That is lasting germicidal effect, indeed, and helps to explain Listerine's effectiveness in checking the advance of colds.

In connection with this, medically supervised experiments have

shown that those who gargled with Listerine twice a day contracted fewer colds than non-users. Three times a day gargling showed even better results.

Make a habit of gargling with Listerine every morning and night.

It makes your mouth feel delightfully fresh and clean—sweeps over the teeth, gums, mouth and throat surfaces killing and removing bacteria that lead to serious infections.

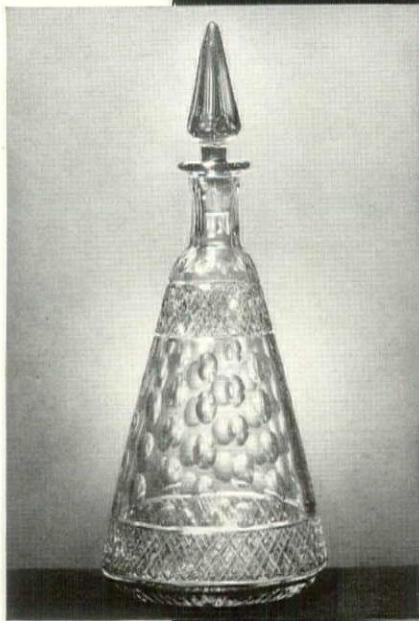
At the first symptom of a cold, increase the frequency of the gargle to once every three hours. Listerine not only helps to ward off colds, but even checks their progress.

For best results, use only Listerine. It is free from the dangers and uncertainties of antiseptics so harsh they must be diluted. Lambert Pharmacal Co., St. Louis, Mo.

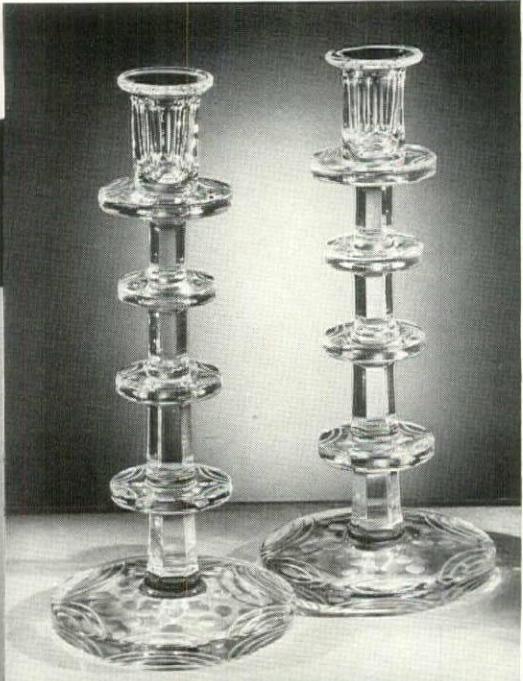


AT
NEW LOW
PRICES

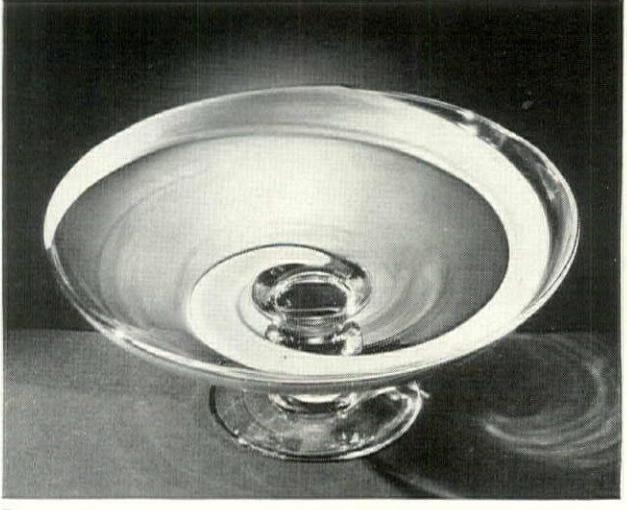
THE **L** SAFE ANTISEPTIC
LI**S**T**E**R**I**N**E**
lasting germicidal effect
lasting deodorant effect



3



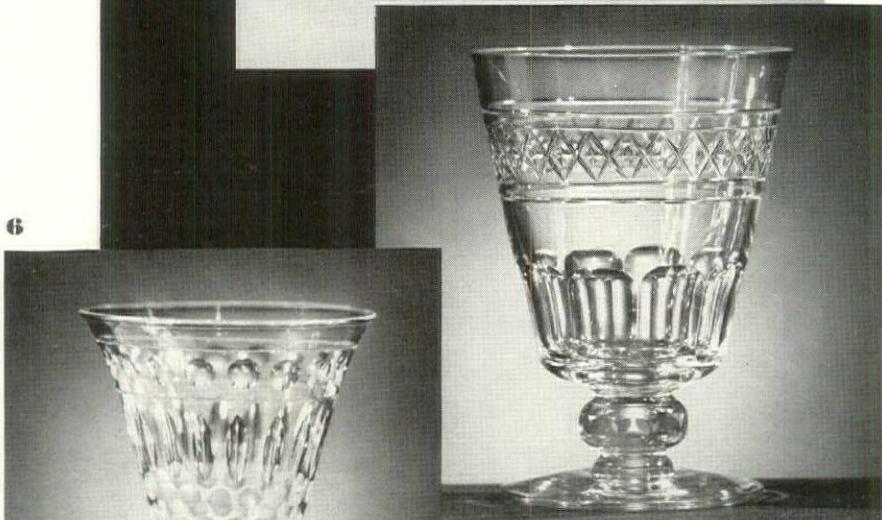
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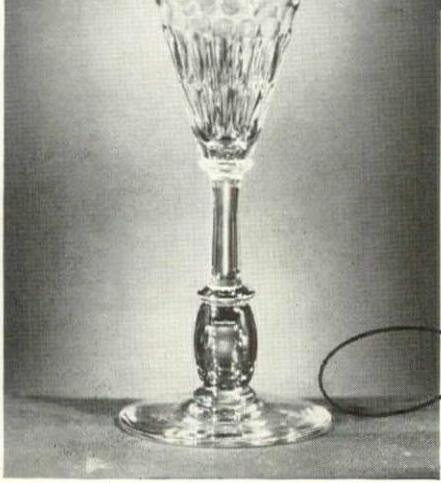
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4



5



Fine Crystal . . .

a gift to pleasant living

IN SPIRIT with the renewed appreciation for the finer things, Libbey Crystal takes high place in the realm of this year's giving. To daily occasions of celebration, and for enjoyment through the years, its splendid beauty contributes that distinction that makes life so much more pleasant.

Libbey Crystal is hand-blown, hand-cut. No machine in the world can produce the same graceful lines, the same flashing brilliance, that identify the handiwork of the master glass craftsman. That is one reason why a gift of Libbey Crystal will be treasured always. The prices for individual pieces begin at \$2.50; stemware prices range from \$10 to \$2500 a dozen.

Agnes Foster Wright, famous hostess and nationally known interior decorator, has prepared an attractive booklet for us on the correct glass service for all occasions. May we send you a copy . . . free? The Libbey Glass Manufacturing Company, Toledo, Ohio.

- 1 A DECORATIVE BOWL of clear crystal with a dramatic swirl of color. A piece destined for posterity, as well as for pleasure today.
- 2 A PAIR OF CRYSTAL CANDLESTICKS, modern and so exquisite we predict they'll become classics.
- 3 A DECANTER, heavy-cased with color, richly cut, the kind that wins complete masculine admiration.
- 4 A CORDIAL SET, gaily colored, to be treasured not only as a set, but for its versatile glass tray, the dozen glasses, and the two smart carafes.
- 5 LONDONDERRY, the goblet of a distinctive stemware family. In the correct Waterford tradition, it has original beauty of its own.
- 6 SYMPHONY, fragile and lovely, the goblet of another aristocratic stemware line.

Libbey
CRYSTAL



This label, in blue and white,
identifies all Libbey Crystal



GIFTS YOU CAN BUY BY MAIL FROM A FAMOUS NEW YORK STORE



CHILD'S EATING SET—The spoon looks like a garden spade, the pusher like a hoe and the little fork resembles a garden fork. The mug is shaped like a watering-can. Silver plated, 4.50 complete. Without mug, 2.75. Mug alone, 1.75



PHONE INDEX—Very smart indeed is this new Phone Index . . . the last word in modern design. The casing is black bakelite and it has a twirl knob that turns up the number needed in a jiffy. 2.50



ELECTRIC DRY SHAVER—Schick shaves smooth and clean—without the bother or expense of blades, brush or lather. Ideal for a woman, too. Weighs only 7 oz. Fits any electric outlet. 15.00



JEWELRY CLEANING KIT—With this little kit a lady can keep her jewelry sparkling bright and beautiful. Just like a jewelers' kit. Contains chamois, polish, sawdust, jewelers' soap, brush, jewelry holder, bath and metal tray—all in a compact metal case. 3.00



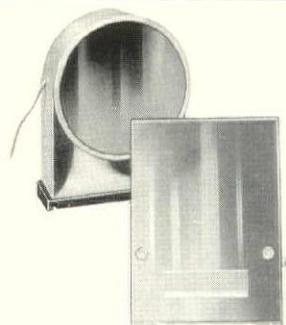
GEAR-SHIFT KNOB—Of bakelite—in jade, black, maroon, tan or blue—with sterling-silver disc on which we will engrave three initials. 3.00. Another model, black or white, has an enameled medallion of St. Christopher, patron saint of travelers. 4.00 (Mention year and make of car.)



SIX-WAY PILLOW—This pillow makes a fine gift for someone who likes to read lying down. In Celanese moire in blue, blush pink or green, 3.95. In shiki rep in gold, rust, green, blue or rose, 2.95



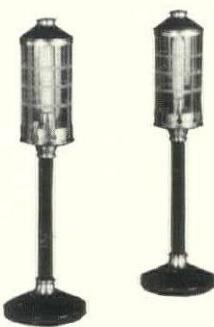
CARD-TABLE LIGHT—This needs no clamping to table. Just place it on a corner and the weighted ball keeps it steady. Between games, use it as a reading lamp for living-room table, or the arm of a chair. Black, red, or green, 5.00. Chrome, 7.50



SEE-WHAT-YOU'RE-DOING MIRRORS—A hidden light in back floods your whole face with brilliant light . . . without glare in your eyes. Think what that means to a man when shaving! And to a woman when powdering! Round wall type, 3.85. Square dressing-table model, 5.00



NO-BATTERY FLASHLIGHT—Instead of using batteries this flashlight generates its own current. A turn of the handle, and you have light. Men think it's grand outdoors, and indoors, too. In khaki, green or red color. 5.85



CANDLE LAMPS—These are for dining by candlelight informally indoors, or on the porch in summer. The candles are protected by glass shades. Standards are enameled green or red. 5.75 each



ELECTRIC BUFFET SERVER—It keeps four dishes hot and appetizing as long as needed. The inset containers are of white porcelain and there are two 2-qt. ones and two 1-pint ones. The Server itself is chromium plated with black bakelite handles. 35.00

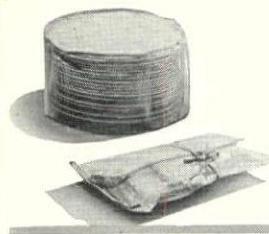


PLATE COVERS—These covers are made of transparent Argentine cloth. They slip over the piles of dishes on the shelves and keep them free of dust. A set of seven in seven different sizes is only 1.95



ONE-LEGGED TABLE—You can set this across the arms of a chair, or hold it on your lap. You can adjust the top to any height. Also you can reverse the top. Top is 30" x 18". Lacquered in red or green. 6.85



SMOKE CONSUMER—Keeps the air in a room clear and sweet, regardless of how many folks light up. A platinized ring and a little alcohol lamp do the trick. Bronze, 4½" high. 5.00

LEWIS & CONGER, 45th St. & Sixth Ave., New York City

Send me the following. (Please mention colors where necessary.) Enclosed is \$ in payment for the gifts below. Or send it C. O. D. Or charge to my account.

Name Street

City State

(Your money back if you are not delighted. Free delivery within 100 miles of New York. Beyond that, express collect.)

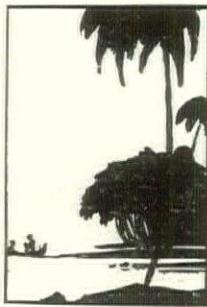
H-G 3/12

Beyond old horizons . . .

AROUND THE WORLD IN THE

FRANCONIA

WITH HENDRIK WILLEM VAN LOON



"Why work when . . . ?"

Beyond all familiar limits . . . to islands and shores of which the very strangeness and primeval isolation make them revealing lessons! Only the Franconia takes this adventurous Southern Hemisphere route around the world . . . to the South Sea Isles: Tahiti and Rarotonga, Samoa, Viti Levu in the Fiji Islands . . . to the very antipodes of the earth: New Zealand and Australia . . . to Papua in New Guinea and Kalabahai on almost unknown Alor Island. She visits such favorite world - cruise features as Bali and Java, Singapore, Penang, India, Ceylon . . . turns southward again into the new, the unknown . . . to the tiny paradise of Mahe in the Seychelles . . . to Madagascar and the lush, polyglot,

many-colored East Coast of Africa . . . to South Africa . . . South America!

Your ship, already a leader among world-cruising liners, will sail on this voyage newly and superbly reconditioned! And

with you, in addition to a staff of world-cruise experts, will sail the man who has humanized Geography . . . Hendrik Willem van Loon, author of "Van Loon's Geography"! His erudite, penetrating, whimsically witty talks on board will be like another masterpiece reserved for you alone . . . bringing to this cruise already outstanding by its route and its ship a new and sophisticated note, a profound significance! Such features make this an opportunity unique in the history of travel. And the whole cruise . . . nearly five months New York to New York . . . costs but \$1200 up without shore excursions, \$1700 up includ-



"Natives of Ceylon watch us curiously."

ing shore excursions. (Passengers joining the cruise on the Pacific Coast receive an allowance of \$100 to \$125). Compare that with what you spend in just an ordinary winter-and-spring at home!

Franconia sails from New York Jan. 9th, from Los Angeles Jan. 24th. Prospective passengers may obtain the fascinating booklet "A Voyage of Re-Discovery", containing Mr. van Loon's personal and aptly illustrated story of this great cruise. Address your local agent or

CUNARD LINE
25 Broadway, New York

THOS. COOK & SON
587 Fifth Avenue, New York

"When you travel anywhere outside of your own country it is a good rule 'not to do in Rome what the Romans don't do'. It is not necessary for you to do in Rome what the Romans do. Nobody, not even the Romans, expects that much of you. But it is wise to refrain from doing certain things which the Romans also refrain from doing.

"And when it comes to such primeval lands and such utterly foreign races as you will see on this cruise, you might extend this rule even a little more and just do nothing at all. Consider yourself strictly as an outsider who is allowed for a few short moments to catch a glimpse of something which will remain forever hidden from the gaze of 99% of your fellow-men. When you go



to the theatre, you don't suddenly rush upon the stage to shake hands with the actors and tell them what fine fellows they are. Well, you will be in a theatre here, even though the show is one that will never reach Broadway."

Hendrik Willem van Loon

Franconia

ONLY AROUND-THE-WORLD CRUISE TO THE SOUTH
SEAS AND THE SOUTHERN HEMISPHERE, VISITS

Jamaica* Panama Los Angeles Hawaiian Islands
South Sea Islands
(Tahiti*, Rarotonga*, Apia*, Suva*)

New Zealand* Australia* New Guinea*

Dutch East Indies
(Kalabahai*, Bali, Java)

Straits Settlements and Malaya

(Singapore, Penang)

India Ceylon Seychelles*

East Africa (Mombasa*, Zanzibar*)

Madagascar*

South Africa

(Durban*, Port Elizabeth*, Cape Town*)

South America (Montevideo*, Buenos Aires,

Santos*, Rio de Janeiro*)

Barbados*

*Franconia is the only world cruise to call here.

"I DO ENJOY
SMOKING A CAMEL —"

MRS. HAMILTON FISH, JR.



CAMELS ARE MADE FROM FINER, MORE EXPENSIVE
TOBACCO THAN ANY OTHER POPULAR BRAND

"My débutante daughter really taught me to smoke—and I do enjoy smoking a Camel with her," Mrs. Fish says. "The flavor is so smooth and rich and they are very mild without being flat. I don't tire of their taste. When my two younger children grow up and start to smoke, Camels will probably be their cigarette, too."

The choicer tobaccos in Camels do give you that milder, cooler smoke people enjoy so. And even if you smoke a great deal, Camels never get on your nerves.

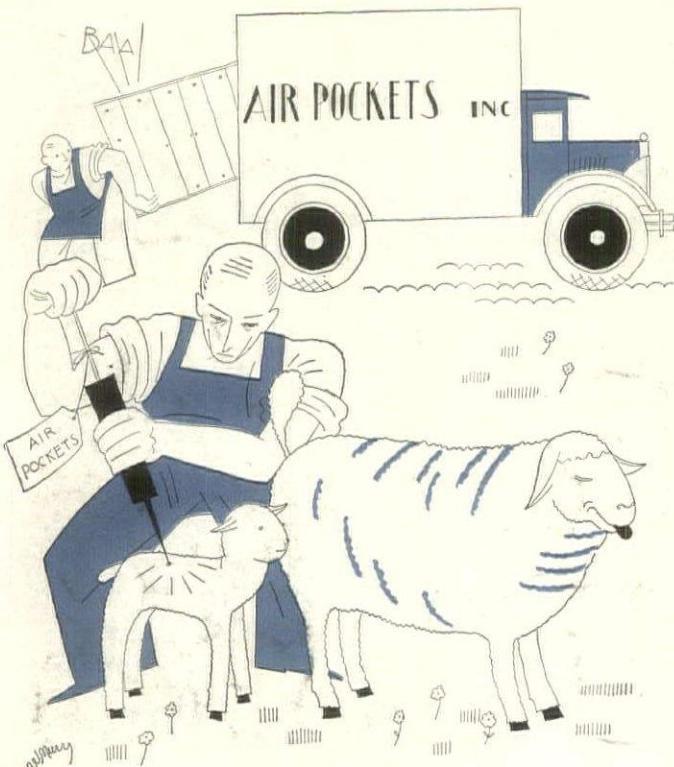
Leaf tobaccos for cigarettes can be bought from 5¢ a pound to \$1.00—but Camel pays the millions more that insure your enjoyment.

Mrs. Hamilton Fish, Jr. is as popular in New York as in Washington. For generations the Fish family have had their beautiful estates at Garrison, New York, overlooking the Hudson. In Washington, while Congress is in session, her lovely house, with its ancestral portraits, its beautiful old furniture, is full of brilliant and astute conversation. She has a genius for entertaining, and dinner at her table, with its exquisite Early American amber glass, her asparagus with eggs Hollandaise, lives in the memory of many a foreign diplomat. Camels are always served. In the summer she goes to Murray Bay, Canada and plays golf. She loves Early American glass and has an extensive collection that is worthy of a museum.



Take this Matter of

AIR POCKETS



WE'RE speaking of blankets. The only place in life where an air pocket has a real . . . and beneficial . . . reason for being. But air pockets in blankets are not merely legitimate . . . they're vitally important. *They give the blanket its warmth.* (The reason is that air, being almost the poorest heat conductor known to man, keeps the warm air in at the same time that it keeps the cold air out. On the principle of a thermos bottle!)

The problem, then, is to see how many air pockets per square inch you can shepherd into your blanket. And the answer to that shows you why a North Star blanket is the warmest and the lightest, both. To begin with, it's the fact that wool is *curly* that causes the air



pockets. So, obviously, the curlier the wool, the more pockets; and (don't ask us why), the finer the wool, the curlier it is. So it all goes back to the original premise of quality in the material. North Star, using 100 per cent fleece wool, exclusively (and only the finest of that), will obviously produce a softer, warmer, lighter blanket.

And North Star blankets are finer; you have only to feel them to realize that. (It's like sleeping under a feathery cloud; or a great big swan's-down powder puff.) But North Star blankets are practical on other counts too. Pre-shrunk; color-fast and *guaranteed*. They come in white, and nine gorgeous colors; and relatively they cost no more than other, poorer blankets. Take a look at your blankets tonight. Couldn't you use new ones? North Star blankets are sold by leading department stores. North Star Woolen Mills, Minneapolis, Minn.



"SLEEP UNDER THE NORTH STAR"

NORTH STAR

Blankets



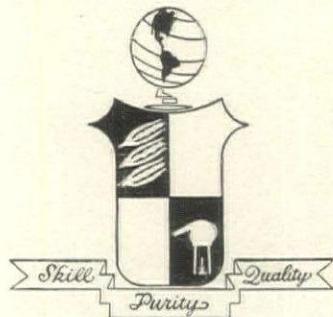
PHOTO BY RITTASE

TYPICAL of American leadership in so many fields **Dixie Belle Triple Distilled Gin**, an American product, is an outstandingly fine dry Gin. • Attuned to the more gracious manner of living and entertaining, Dixie Belle Gin will add unique zest to your cocktail...

appetizing flavor to your highball. • For sale everywhere coincident with the repeal of the 18th Amendment, within those states whose statutes permit the sale of spirituous liquors.

DIXIE BELLE GIN

A product of



This advertisement is not intended to offer alcoholic beverages for sale or delivery in any state wherein the sale or use thereof is unlawful.

CONTINENTAL DISTILLING CORPORATION

Philadelphia, Penna.

Sweet Cocktails

ARE LIKE SUGAR ON OYSTERS

...use REAL VERMOUTH



The Chemical Age of Cocktails is over, thank heaven. Now is the time to re-learn some of the forgotten Facts of Life: Cocktails were invented to stimulate the appetite. Therefore, they must be dry or tart. The simpler the cocktail, the better for your stomach (our nickname for tummy). The simplest cocktails are gin and vermouth—the Martini, and whiskey and vermouth—the Manhattan. They are tart. Therefore they stimulate the appetite. But sweet cocktails deaden the appetite and upset the digestion to boot (and to our sorrow). And now that you can get real vermouth once more it is just as inexcusable to serve the sickly-sweet prohibition concoctions as it is to serve candy for an appetizer or sugar on the oysters.

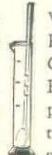
Vermouth, of course, means the standard—Martini & Rossi—which people around the world seem to prefer to any other kind. (In Italy they even make it a law: it isn't a real Martini unless it's made of Martini & Rossi.) Ask your grocer or druggist for two bottles—you'll need both the "Italy"  and the "Dry"—and stop apologizing to your digestion.

MARTINI & ROSSI VERMOUTH

Imported and Guaranteed by W. A. TAYLOR & CO.

This advertisement offers this product in compliance with State and Federal Statutes. Not for sale in dry States.

DEAR SANTA CLAUS: Please bring me The Automatic Bartender—or else! fool-proof cocktail mixer. Make 6 most famous: Martini, Manhattan, Bronx, Daquiri, etc., to correct recipes. Proportions on side. In stores, would cost \$3.50 to \$4.00. Special price by mail, \$1.50.



W. A. TAYLOR & CO., 120 Vestry St., N.Y.
Please send me free your new booklet—"6 Civilized Cocktails—6 Simple Canapés." □ Here is \$1.50 (\$1.75 west of Miss.) for which please send me the famous Automatic Bartender, complete with Swizzle Stick. □ Write name and address in the margin.

American tray landscape, an adaptation



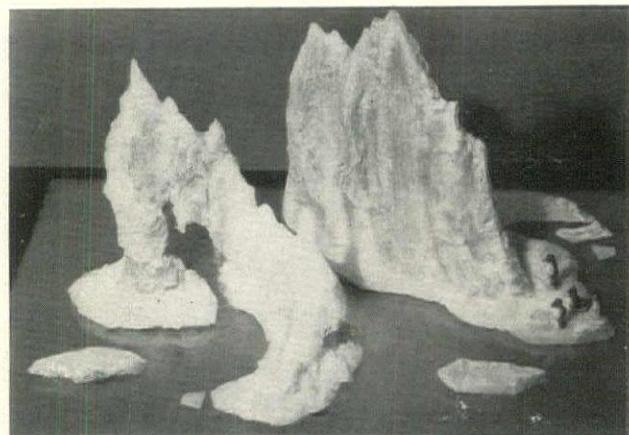
THE effectiveness of a mirror as the base for a miniature garden is suggested in this miniature landscape scene by Miss Beard. It opens up for us an endless field of ingenuity and artistic expression

THE Japanese tray landscape is distinctly a national art. It is the representation of Nature in pictured detail upon the surface of lacquered trays. It is sometimes done to include such growing things as small plants, mosses and twigs. It is even more beautifully made with stones of unusual color and many colored sands brushed upon them so as to create varied forms of sea or stream.

The art, like flower-arrangement, is minute and subtle. The idea is to interpret Nature poetically and decoratively to be enjoyed in the home. On a low stool, the tray landscape gives outdoor restfulness for the eye to rest upon as it might upon flowers arranged with Nature suggestion.

We may never hope to emulate the Japanese patience in achieving their marvelously natural effects with colored sands and stones, but a real craft, quite as useful to us in our homes as our adaptations and uses of modified flower arrangement, may be practiced either upon tray or mirror.

(Continued on page 4f)



ANOTHER MIRROR WITH ICEBERGS



A MIRRORED LAKE LANDSCAPE



HENNESSY

brandy



Sale Agents for the United States:

Schieffelin & Co., New York

Importers since 1794



So we can be ourselves once more! No need ever again to hide fiery bitterness with queer concoctions . . . to apologize while filling a glass . . . to force undesired draughts upon unhappy guests. We can toast fair ladies with Hennessy once again, not because drinking is smart, but because Hennessy still is, as it has been since 1765, the most delicate, the richest, the most joyous product of the vintner's art . . . the brandy which has been aging patiently at Cognac all these years within the happy staves of oaks . . . whose fragrant, full-bodied purity fits so many happy moments.



Xmas Gifts of Beauty and Utility

A gift from the Maison de Blanc is a very special gift indeed. A few suggestions, at new low prices, are offered below:

Women's Handkerchiefs—for sport, everyday and formal wear *from \$.50*

Sport Scarfs—in the very smartest colors and materials - - *from 6.50*

Newest Bags—a splendid assortment from which to choose - *from 10.00*

Men's Handkerchiefs—finest linen, hand-rolled, tape border, *from doz. 12.00*

**GRANDE MAISON
de BLANC INC.**

540 FIFTH AVENUE, NEW YORK
902 Michigan Avenue North, Chicago
3047 Wilshire Blvd., Los Angeles



OUR CHRISTMAS COVER

The Christmas tree cover on this issue is a color photograph by Bruehl-Bourges; engraving by The Condé Nast Engravers. Tree decorations are from F. A. O. Schwarz. Curtains in modern diagonal frieze from H. B. Lehman-Connor Co. Wrappings for packages by John Root. Furniture designed by Cummings & Engbert.

EVEN IF YOU HAVE A BOOK . . .

A whole library full of books for the improvement of your mind—here is *one* book for the improvement of your face.

Vogue's Book of Beauty is a bible of practical information—covering every phase of beauty care that is of interest to the modern woman.

VOGUE'S BOOK OF BEAUTY \$1

VOGUE — 420 LEXINGTON AVENUE, NEW YORK CITY

American tray landscape, an adaptation

(CONTINUED FROM PAGE 4d)



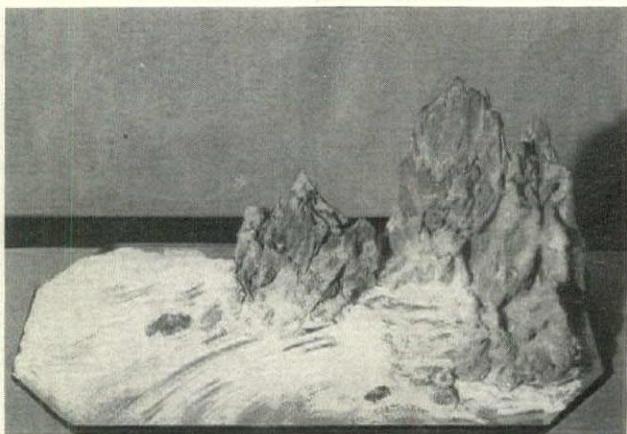
IN THIS stream landscape with its mirror base the rocks and shore line are built up of papier-mâché. The finishing surfaces, of course, are suitably painted to simulate Nature. The tree itself is artificial

applied it in lowest terms to interpret Nature in the manner of the Orient.

Anyone can learn it and use it as they use flower arrangement in modified form. It becomes a craft rather than an art. But it is a lovely craft, one delightful to use as a hobby in the American home. It makes for leisure and the enjoyment of the outdoors, indoors.

It has its place on a low table, or as an unusual centerpiece where it takes the place of flowers. It may be by the window or on a small stand. There its simplicity goes well with the modern lack of ornament, for its spirit is that of line and color and restful relaxation.

—PATTEN BEARD.



THE INCOMING TIDE



SHORE, POOL AND DUCKS

"My cards
are on
the table..."



Some advertisers go pretty far for a testimonial. We've gone farther. To the North

Pole, in fact. Read what good old Santa has to say about the new "Smartline" Table:

"Pardon me for what may seem like boasting, but I am known as the world's leading specialist in gifts. I had to be good to get where I am and don't think it's any cinch finding just the right present for each one of the world's two billion people.

"So you can't blame me for snapping up this table. In the first place, it has only just been put on the market and my experience is that folks like to receive new things. It is beautifully designed; it is made of a material that every magazine reader has heard of; and it will be a long time before it ever wears out."

Monel Metal is a registered trade-mark applied to an alloy containing approximately two-thirds nickel and one-third copper. Monel Metal is mined, smelted, refined, rolled and marketed solely by International Nickel.



"Smartline" Monel Metal table, effectively sound-deadened. Colors: black, ivory, white, and two-toned green. Sizes 20 x 24, 24 x 36 and 25 x 40 $\frac{1}{2}$. Designed by Ray Patten.

One more thought is sure to occur. "Must such an attractive piece of furniture be confined to the kitchen?" Certainly not. It is perfectly appropriate for many a room in the house. Ideal for the nursery, the bathroom, or the game-room.

Down at the right-hand corner of the page a couple of blank spaces eagerly await your pen or pencil. Let us tell you where in your particular neighborhood this paragon of gifts may be seen and purchased.

THE INTERNATIONAL NICKEL COMPANY, INC.
73 Wall Street, New York, N. Y.

The International Nickel Company, Inc.
73 Wall Street, New York, N. Y.

Please tell me where I can buy a "Smartline" Monel Metal table.

Send literature on Monel Metal household equipment.

Name _____



Address _____
City _____

H & G-12-33

MONEL METAL

SCHOOLS OF HOUSE & GARDEN

GIRLS' SCHOOLS

BRANTWOOD HALL

Represented in leading colleges for women. Due to its fortunate location, in the country, four miles from N. Y. City limits, the school affords exceptional opportunities in education, sports, moral and cultural influences.

Lawrence Park, Bronxville, N. Y.
Tel. Bronxville 3116

THE FINCH SCHOOL

RESIDENT and Day. Courses for graduates of preparatory schools combining vocational and cultural opportunities. Special Courses for non-graduates. Jessie H. Cosgrave, 61 East 77th St., New York City.

CATHEDRAL SCHOOL OF SAINT MARY

COLLEGE PREPARATORY AND GENERAL COURSES

MIRIAM A. BYTEL, Principal
Garden City Long Island, New York

Emma Willard School

THOROUGHLY prepares young women for leading colleges, and offers a broad, general course. Music and art, Athletic, outdoor life on 60-acre campus. Organized 1814. For catalog address:

Eliza Kellas, LL.D., Principal, Troy, N. Y.

The KNOX School

A SCHOOL of American ideals in a country of American traditions. College preparatory, advanced and vocational courses. 27th year.

Mrs. Russell Houghton, Box M, Cooperstown, N. Y.

DREW SEMINARY

For girls. Accredited. College Preparatory, General courses. Music, Art, Domestic Science, Secretarial. On beautiful Lake Glenida. All sports. Gymnasium, 54 acres. Separate Junior school. 67th year. Catalog. Dr. H. E. Wright, Pres., Box H, Carmel, N. Y.

Miss Beard's School

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Mrs. Blank came East from South Dakota to do a number of things. She wanted to shop—to see New York from the Radio City Tower—to lunch at a sidewalk café—to see the Guild play—to look up two schoolmates—to have her hair done at Antoine's—to go to a Harlem night club—to match some curtain material—to go to the opera and to find a school for her fourteen-year-old daughter. She had just a week in which to do everything. Here is a record of her days.

MONDAY: Visited schools all morning. Made engagement for luncheon Wed. Went to Connecticut to look at schools in afternoon. Didn't get back in time for theatre.

TUESDAY: Took early train for New Jersey. Spent whole day visiting schools. Didn't get hat. Stores all closed.

WEDNESDAY: Looked at more schools in city. Missed luncheon engagement. Too tired to go out. Called off date.

THURSDAY: Schools again. All day. Not a minute to shop or have hair done. Couldn't make opera. Appointment with headmistress at hotel at 8:30. Lasted till 10.

FRIDAY: Spent three hours reading school literature. Called House & Garden's School Bureau. Went right over to Bureau's office in Graybar Bldg. Had long interview. Visited two schools they recommended. One is exactly right. Saw every inch of it. Made enrollment. Packed. Caught eight o'clock train.

Mrs. Blank went back to South Dakota with her daughter enrolled in a satisfactory school. But she also went back without shopping, without seeing the Guild play or the opera or the Harlem night club. She saw so many schools she couldn't tell one from the other. Had she started her week with a visit to House & Garden's School Bureau the chances are she would have gone home with all of the things she wanted to do accomplished. House & Garden's School Bureau, 1930 Graybar Bldg., Lexington at 43rd, N. Y. C.

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"I want to extend my very grateful thanks to you for the comprehensive information contained in your letter of September 8th. Should I find myself in need of additional information, I shall be glad to avail myself of your kind assistance. . . ."

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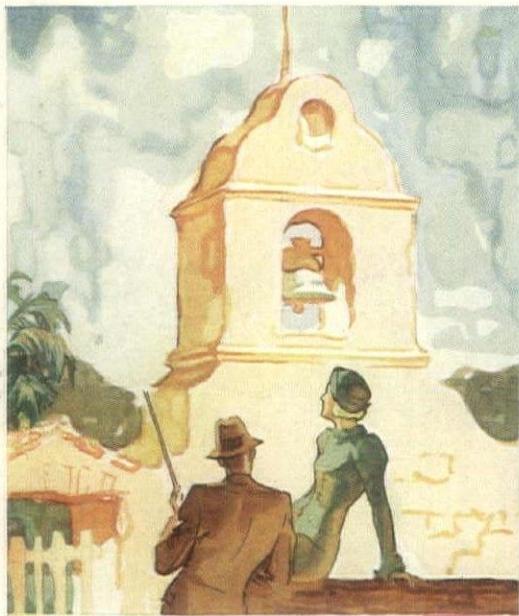
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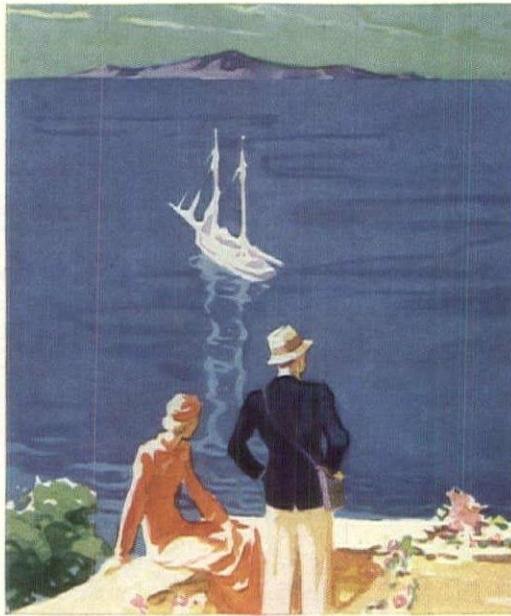
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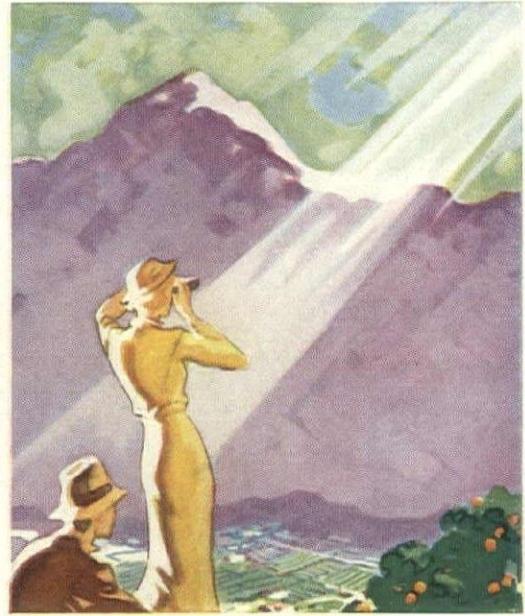
HELEN: When I see all this, I can hardly believe we were in New York just three days ago...or that by flying you could be back at the office in less than a day.

BILL: Office? What's an office? I've forgotten already. What I need is plenty of this sunshine!



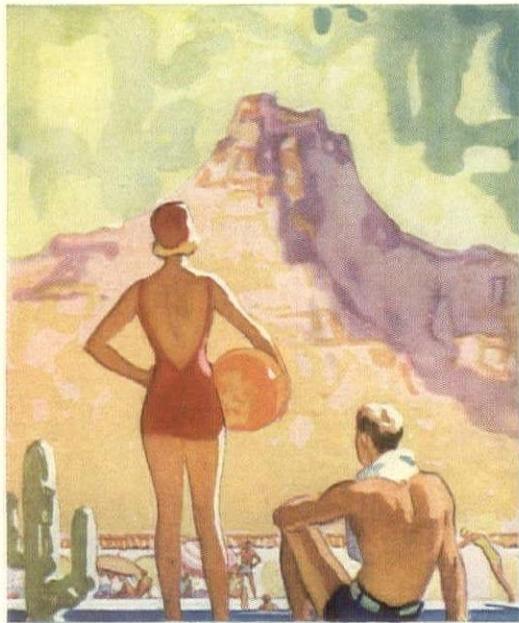
HELEN: Wasn't Catalina fun? Sailing out over the Pacific...I felt like Balboa when we first saw it...and then those glass-bottom boats and the flying fish, and the place where they were taking the South Sea movies!

BILL: Don't forget the deep-sea fishing. There's a thrill.



HELEN: What marvelous roads! We've been in Los Angeles, Pasadena, Pomona, Long Beach, Santa Monica, Beverly Hills, Hollywood, Glendale—all today.

BILL: A thrill a minute. And plenty more to come...the races, polo, golf tournaments, movie studios...



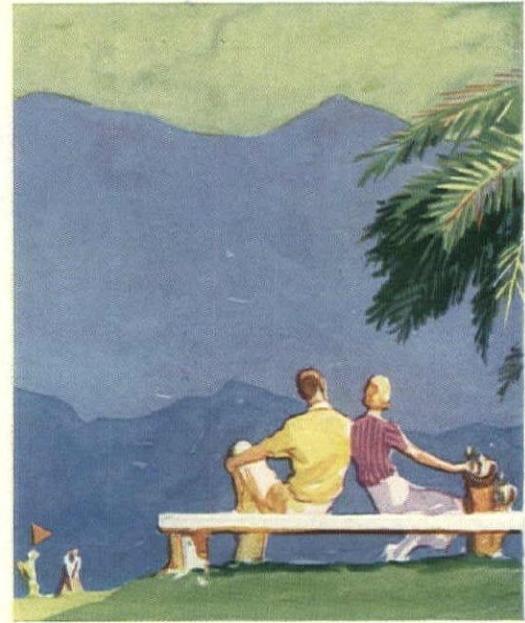
HELEN: No wonder people rave so about the desert...swimming, playing tennis in shorts, riding...we'll go home as brown as Indians.

BILL: This trip is certainly an eye-opener. We'll have to bring the youngsters along next time.



BILL: Isn't there any end to the ways to have a good time here? We haven't been wined and dined so, or met so many interesting people in years.

HELEN: And why not? They're here from all over the world. There's only one Hollywood, you know.



BILL: What golf courses! Can't decide whether I like the sea-shore or "mountain-top" kind best.

HELEN: I don't think I've ever had such a good time. And yet with all we've done out here, we haven't spent any more than if we'd stayed home.

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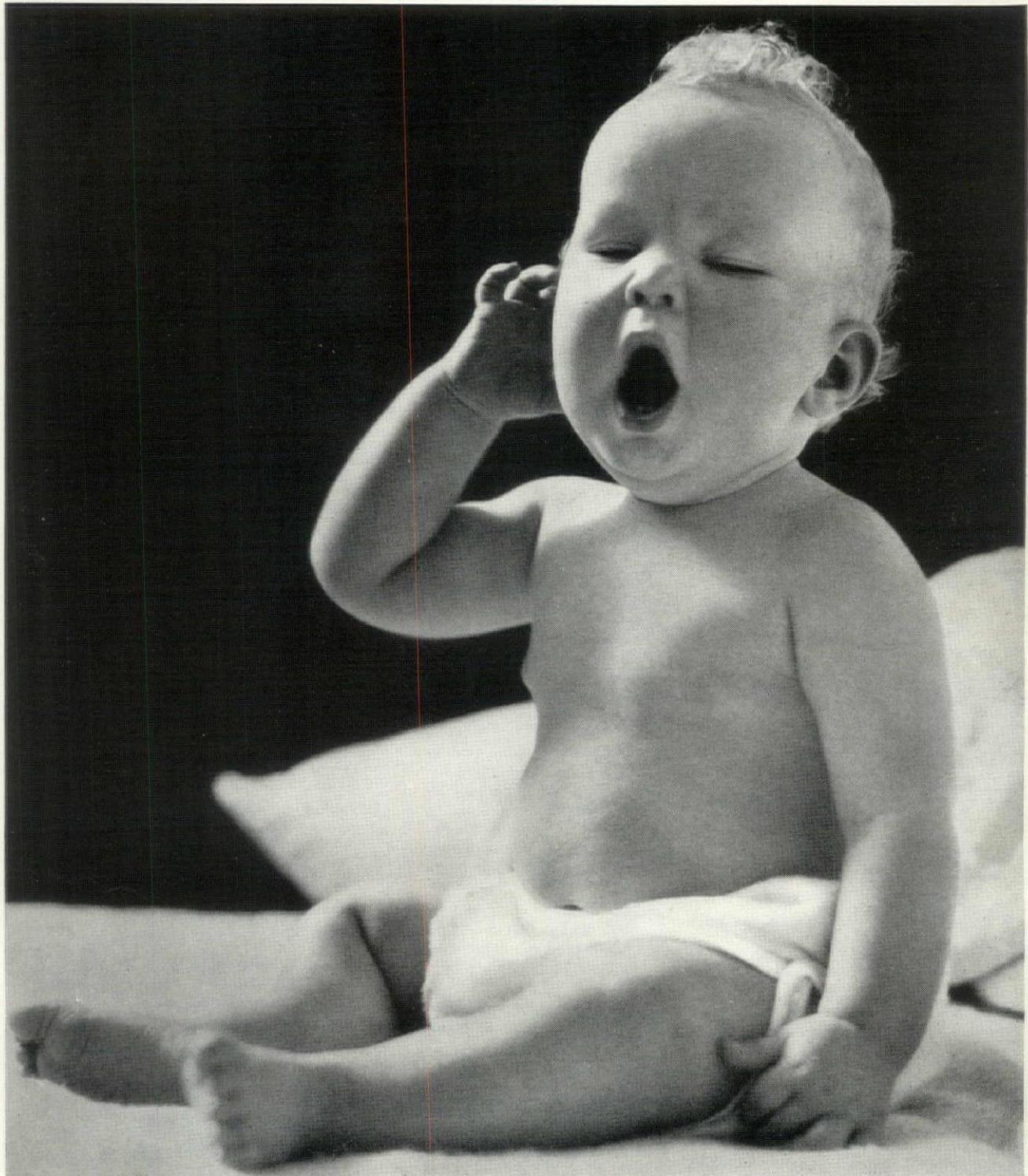
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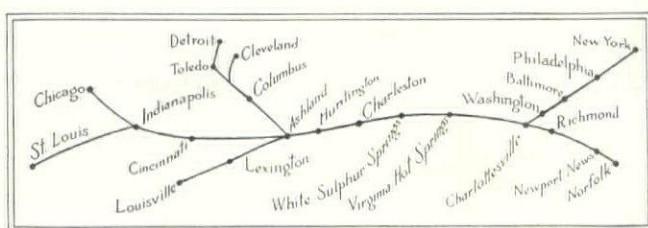


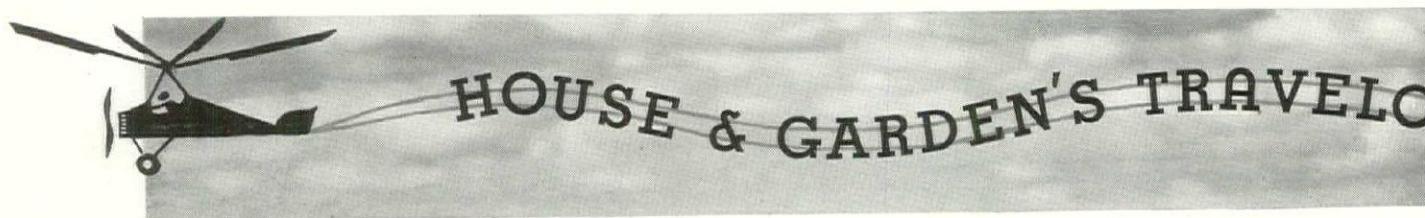
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WASHINGTON SHOW

The Chrysanthemum Show sponsored by the Chrysanthemum Society of America in connection with their annual convention was held at The Willard in Washington November 10th, 11th and 12th. The two ball-rooms of the hotel were given over to the show and it was one of the most elaborate exhibits of its kind seen here for some time. One of the special features was the naming of the new Eleanor Roosevelt, NIRA and Evening Star varieties. Washington débutantes sponsored a fashion review in connection with the show.

MIAMI OPENINGS

Early opening of many of the most beautiful estates in Miami and Miami Beach forecasts one of the most important seasons socially the twin resorts have had in many years. The December calendar is already well filled with social highlights, among the outstanding of which will be the Henry Lee Doherty Milk Fund Ball at the Miami Biltmore Hotel, December 9, and the formal opening of the smart Roney Plaza Hotel, December 23. The latter always is one of the brilliant events of the preholiday season. Opening December 11 and continuing through December 17, the National Anglers Championship at the Key Largo Anglers Club will bring many of the nation's best known amateur rod and reelmen to the resort. A number of the resort's prominent hostesses have set dates to entertain at the Miami Biltmore Country Club during the holidays.

YOSEMITE WILD FLOWERS

When Mrs. Charles Walcott of Washington, D. C., exhibits her collection of National Park Wild Flowers at the Corcoran Galleries this month she will include some re-

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cent paintings of the wild flowers of the Yosemite which were done this past summer. Mrs. Walcott painted these new pictures when a member of Mrs. Herbert Hoover's party in the Yosemite.

VIRGINIA HUNTS

The atmosphere in the Virginia mountain valley where lies the Hot Springs is decidedly horsey with the coming of Winter. On November second, there was the first annual race meet of the Bath County Hounds. Mrs. Fay Ingalls is Master and huntsman of this flourishing young hunt and during the winter when she holds a meet there is usually a fairly large field, three times a week—live fox on Monday, a drag on Saturday and either one or the other on Wednesday. Skeet shooting is continuing to attract its devotees, of whom there are many both at The Homestead and in the country house colony round about. The new Skeet field, which was laid out at the instigation of Charles McLure Clark of St. Louis, has proven extremely successful. With a climate much like the famous "Shires" of England, hunting both of birds and larger game is always good in these mountains.

VIA SHENANDOAH

For those who have gone South other winters and missed the Shenandoah Valley route, a treat is in store. The mountain scenery is always gorgeous with the Blue Ridge on one side and the Alleghenies on the other. Whether you come out from Washington via Luray or down from Pennsylvania through the northern gateway, you can visit the natural wonders—the Caverns, or Natural Bridge—and go on south through the mountains of the Carolinas into Georgia or down to Florida.

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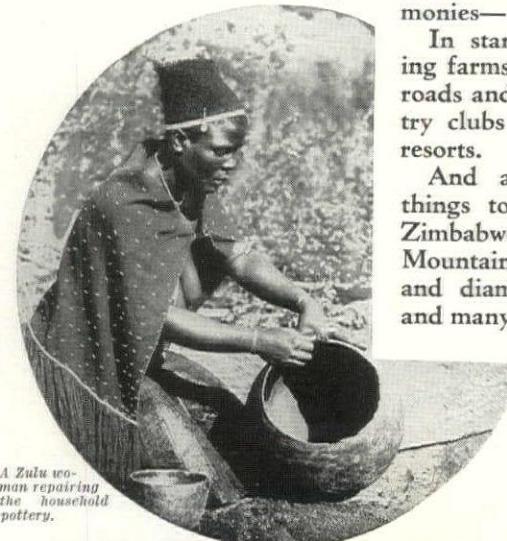
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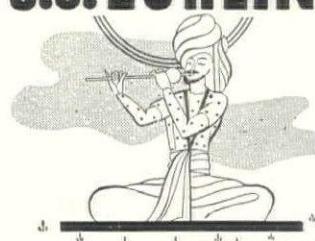
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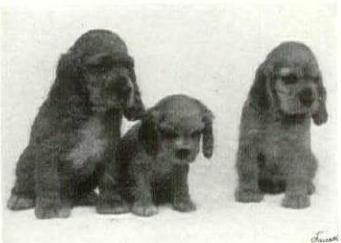


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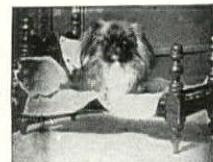
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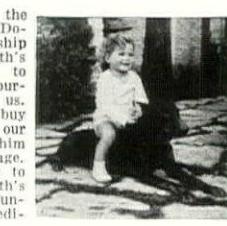
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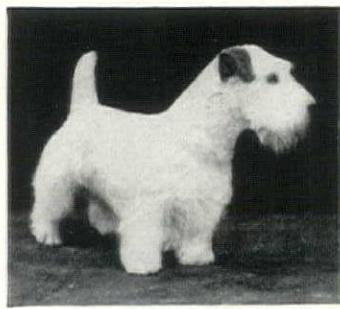
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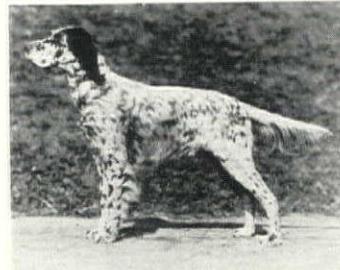
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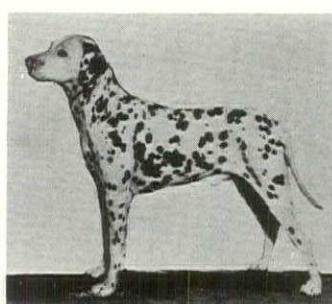
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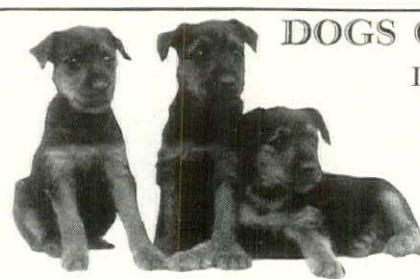
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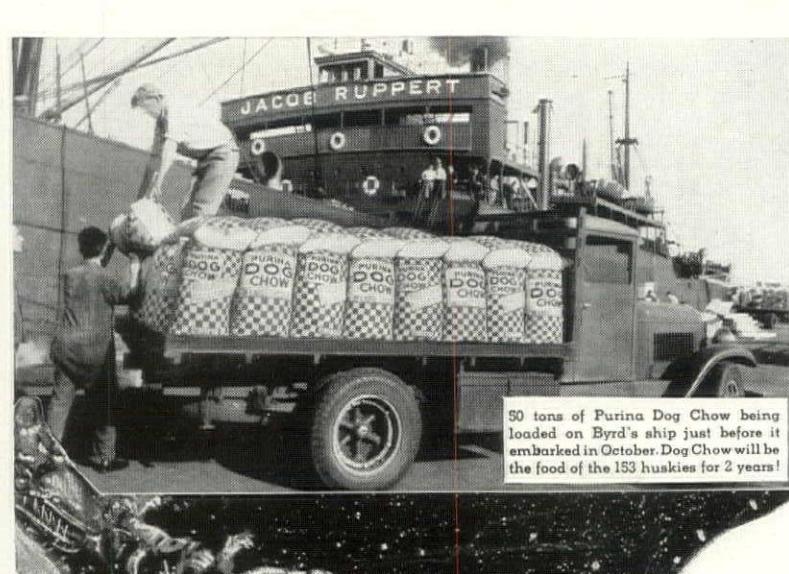
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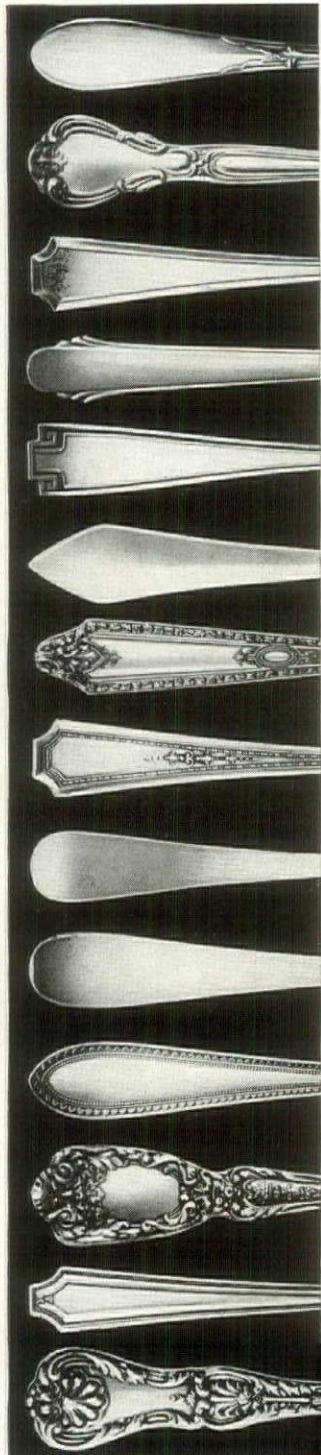
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by Gorham silversmiths . . . with each line . . . each curve . . . each detail . . . perfect. Many articles at \$5 . . . others up to \$2500.



In background, left to right . . .

Bacon Dish . . . \$24.

Vase \$27.50

Sandwich Plate . \$25.

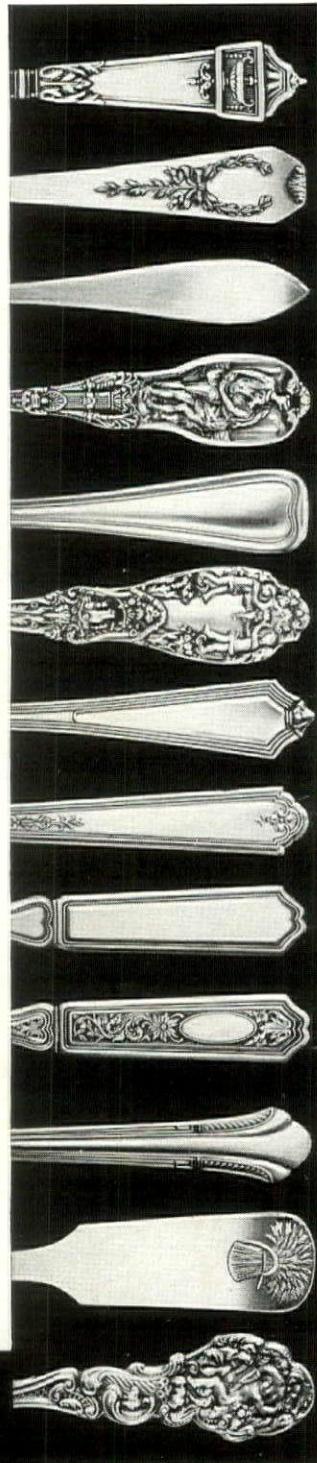
Baby's Knife, Fork, Spoon and Pusher (Set) . \$6.75

In center, left to right . . .

Mayonnaise Bowl, Tray, Ladle (Set) . . . \$27.75

Cigarette Box . . . \$30.

Child's Bowl, Plate and Cup (Set) . . . \$19.50



In center, left to right (cont'd.)
Military Brushes, Comb and Case (Set) . \$18.25

In foreground . . .

Mirror (left) . . . \$17.50

Mirror (right) . . . \$14.

Bon Bon Dish . . . \$12.

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THE BULLETIN BOARD



TUREENS. Until the garden club ladies took to arranging flowers in them, tureens were about as useless an object of household equipment as one could imagine. The change in dinner styles threw them into the discard. Once the *pater familias* stood at the head of his table and dished the soup for his family and guests. This was far too slow a process, so we now have the soup served in the pantry. Consequently tureens gathered dust on top shelves of china closets.

Why not give them a new lease on life? Why not revive tureens? Why not make a ceremony of soup?

You give a dinner party, say. Before the host is placed a tureen of thick soup—most men prefer a thick soup. Before the hostess is placed a tureen of thin—the usual choice of the ladies. The guests can be asked which they prefer and served accordingly.

GARDEN CLUBS. When long-faced cynics turn their jaundiced eyes on the garden club movement and wonder how soon people are going to tire of this fad, we point toward such encouraging signs as these:

The new membership list of the Royal Horticultural Society of England shows that no less than 12,000 new members have been acquired. So large is the membership of this organization that this fall, when it put on its autumn flower show, its own exhibition hall was far too small and it was obliged to hire Olympia, one of the largest in London.

Down in Macon, Georgia, thanks to the activities of the College Hill Garden Club, the lovely Crepe Myrtle has been adopted for the city flower. This superb bush will be extensively planted.

As one of its many activities, the Garden Club of Springfield, Mass., last year distributed over a thousand bouquets of flowers to shut-ins.

The Horticultural Society of New York has not only been obliged to double its quarters and add extensively to its library, but it is conducting monthly shows and talks, a varied series of evening lectures, and two classes in botany.

TWO CONTRIBUTORS. In this issue are found the works of two contributors new to our pages—June Platt and Jo Mielziner. Mrs. Platt, known for her interesting dinners, prepared herself for hospitality by studying at the Cordon Bleu in Paris, the Harvard (or is it Yale?) of good cooks. Jo Mielziner is well known as a brilliant designer of stage sets.

WINE FOR CHEERFULNESS. In the *Grete Herball* of 1526 is this suggestion for putting on a merry party: "Take four leves and four rotes of vervayn in wyne, then sprynce the wyne all about the hous where the eatyng is, and they shall all be mery."

Since this sounds too much like wasting perfectly good beverage, we suggest that instead of sprinkling the room with wine, the guests be served it in this manner:

With oysters serve Sauternes, Hock, Moselle and white Burgundies.

With soup serve Sherry or Madeira.

With hors-d'oeuvres serve Mosel or some other white wine or a dry Catawba.

With fish serve any white wine, such as Mosel or Rhine, but no Champagne.

With roast joints serve Red Burgundy, Claret, Champagne or some other sparkling wine.

With roast game serve Port or Burgundy.

With turtle or terrapin serve Sherry or Madeira.

With roast turkey, chicken or duck, serve sparkling wines, Claret or red Burgundy.

With cold meats serve Claret, Sauternes, Catawba or Hock.

With salads, Claret, Champagne, Spumanti, Mosseux or white Burgundy.

With practically all desserts, Catawba or any sparkling wine.

GARDEN BENCH INSCRIPTION. Doubtless everyone has his or her own choice of the sort of inscription that should be carved on a garden bench, but this month's award for the best one goes to the Hamilton Plantation located on Simons Island off Georgia. It comes from Tennyson's *The Gardener's Daughter*: "Not wholly in the busy world, nor quite beyond it, blooms the garden that I love."

ROMAN. Just about the time we begin thinking that a lot of smart things were started by our generation, along comes some snatch of information that knocks all our fine theories into a cocked hat. Take Mother's Day, for instance. We always suspected that it was started by the bright publicity agent of some florist to boost the sale of flowers. Now we discover that on the 1st of March all Romans celebrated Mother's Day. They called it *Matronalia*. Memorial Day is another one of our customs the Romans followed. When Violets bloomed in March and Roses in May, they gathered these flowers and decked the graves with them.

RUSH SEATS. The rushing of chair seats extends back only two centuries in English furniture history, it seems. In Queen Elizabeth's time both chair back and seats were wood padded with upholstery. In Queen Anne's time cane was used for backs and seats. The use of plaited rushes is an old country economic custom that has been revived with the renewed interest in provincial furniture.



BROTHERS. In Hancock, N. H., that lovely hill town which can well say that it has no ugly homes, is a double house that bears the name "Gemini". Outside are two

hitching posts. Two gates lead to two entrance doors. In the mass the house is one, though it was built for brothers who wished to live side by side. Between the two parts hangs a little symbol of Gemini.

SNOB AND CONNOISSEURS. A vast world separates the connoisseur from the snob, and yet, time and again, they are confused. The snob does not invariably know why he likes a thing or a manner of living. His good taste today is bad taste tomorrow. He veers around like a weathervane. A connoisseur, on the other hand, enjoys his taste because he understands it—where it comes from and why he is practising it. The snob may be top-lofty about his collection of etchings for example, because his collection may be far more valuable and complete than the connoisseur's, but the connoisseur will know more about his prints, be able to enjoy them more keenly and is more capable of imparting that enjoyment to others. Moreover the connoisseur is generally satisfied with fewer prints and books and bits of china and clothes and even food on his table.

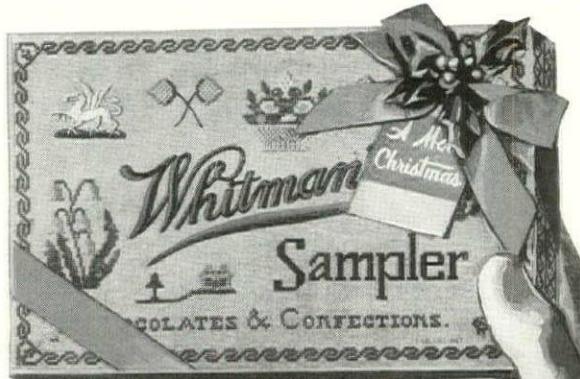
GARDEN BOOKS. This autumn publishers have had a rush of garden diaries to the head. *Another Gardener's Bed Book* by the editor of House & Garden, *In a Week-end Garden* by Maude Stewart Welch, *The Diary of a Plain Dirt Gardener* by Harry R. O'Brien all extol the virtues of this pleasant sport in the day-to-day manner. On the other hand, L. H. Robbins calls his contribution *Cure It with a Garden* and by brilliant writing well carries his point.

Any or all of these books would be appreciated by a gardener at Christmas time.

VENEER AND BUGS. Ever since the Plant Quarantine was instituted, the public has been led to believe that plant diseases were carried into this country by plants. Now the Government has officially set forth its opinion that the Dutch Elm disease, which, if not headed off, will destroy our most beautiful trees, was introduced in logs of wood used for veneer. Next, we suppose, plant diseases will be brought in by treatises.



GEORGIAN HOUSES. An estimable work that we recommend to your generous consideration is the handsome volume entitled "Great Georgian Houses of America." This book is elaborately illustrated by drawings which gave work to many unemployed architects over a long period. It is a splendid and scholarly presentation of the finest old homes in this country. The architects' Emergency Committee is getting it out.



Whitman's CHOCOLATES for a Merrier Christmas



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America's best-known, best-liked box of candy. 17 oz. Sampler \$1.50... also in 2, 3 and 5 lb. sizes.



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to do... give

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CHOCOLATES

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WHAT'S WHAT IN HOUSE & GARDEN

Contents for December, 1933

HOUSE & GARDEN

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■ You might not think it, but right now tropical fish are a great boon to mankind. To obtain full benefit, make out a list of friends who collect them—you'll be surprised at their number—jot down the magic words Splashing Salmet, Danio, *Cichlasoma nigrofasciatum*, etc. (See article page 21), one to a person, and you'll find the great majority of your Christmas presents taken care of. That tropical fish can have a place in good decoration pages 20 to 23 certainly prove



■ Decorating the house for Christmas and Christmas parties is close to the realm of theatrical decoration, so we asked one of the theatre's most renowned designers, Jo Mielziner, to sketch us a few ideas. Mr. Mielziner will be remembered for his fine sets for, among many others, *The Barretts of Wimpole Street*, *Of Thee I Sing* and *The Affairs of Anatol*. His latest work was for *Champagne Sec*, a current hit

Decoration

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■ The true mark of the gourmet, we are told, is a real appreciation of wines and cheeses. Since the eclipse of the former, the American taste for the latter has suffered. We predict a sharp rise of interest and the little anthology of cheese on pages 42 and 43 is just another example of our anticipating a demand

Architecture

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■ There is but one thing for the male to do on the day of a dinner party, and that is keep far away until it is time to sneak in and dress. We have always wondered just how a lady's mind runs on during the events leading up to the climax, so we suggested that old game "A penny for your thoughts" to one of our most charming hostesses. Her response, somewhat à la Eugene O'Neill, will be found on pages 44 and 45

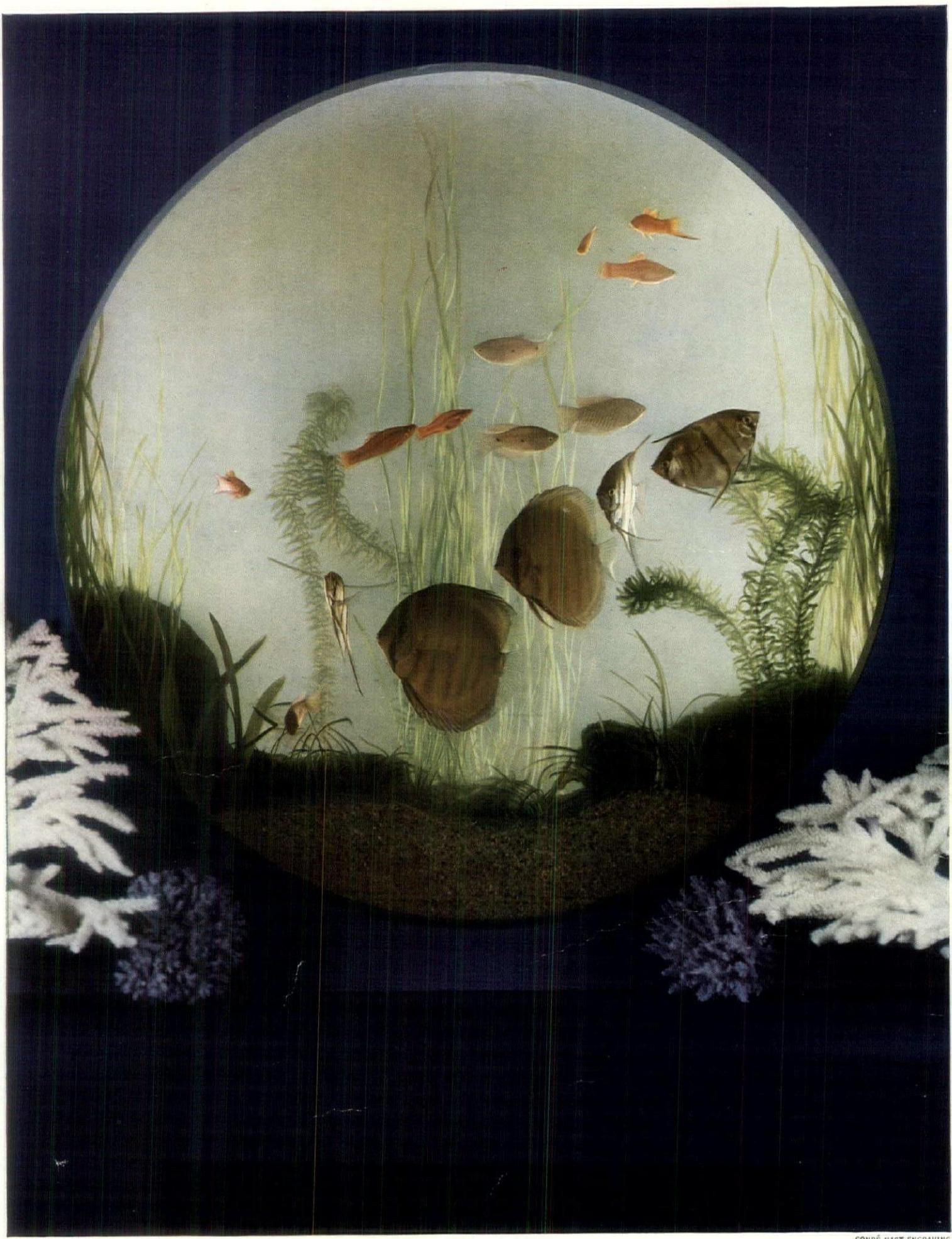
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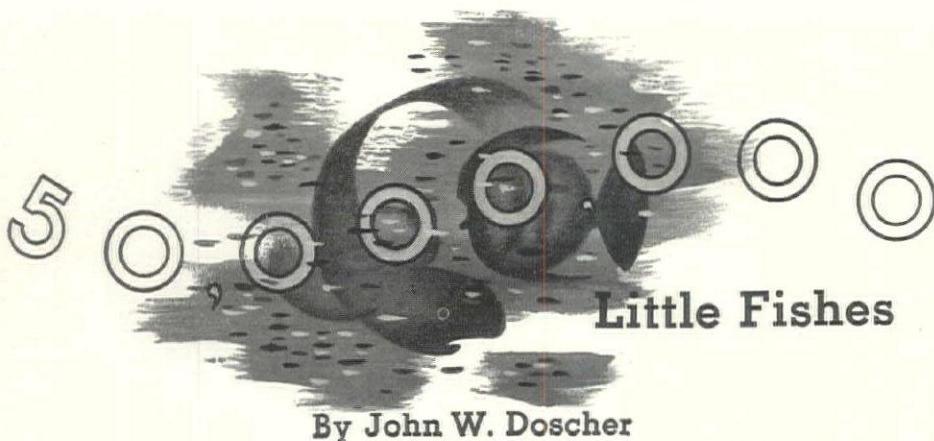
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CONDÉ NAST ENGRAVING

Decoration turns to fishes for a living overmantel



FIIFTY million fishes can't be any more wrong than fifty million Frenchmen. And something like fifty million tropical toy fishes in these United States are now busily engaged in turning up their noses at the notorious depression. They achieve this expressive gesture in duplex fashion: first, by providing relaxation and diversion for thousands of harried citizens; second, by bringing a much needed activity to a sorely tried pet business.

Why is the tropical fish enjoying its present healthy boom? It is hard to say, but my guess is that it is a paradoxical result of dull times. People are staying home more, as is evidenced by the amusement business. They aren't buying many books, as is evidenced by the publishing business, they have less periodical material to read, as is evidenced by the size of the magazines. They must do something besides listen to radio advertising—and tropicals fill the void for many. Not because they are purely ornamental, like the indolent goldfish, but because of their fascinating habits. They do things—and Americans like action and novelty. Besides, the often exquisitely beautiful coloring of the tropical wins for him a definite place in many a scheme of decoration.

Speaking of action, the bit of Barnum in all of us is impressed by such a fish as the Egyptian Mouthbreeder whose female carries the newly spawned eggs in her mouth for as long as sixteen days, refusing to swallow the tiniest morsel of food until they are hatched. Even after the young fry have been born, the mother's mouth is still a haven of refuge for them, and when any danger threatens—such as the tapping of a finger on the glass—they swim back pell-mell and hide in the waiting maw.

THE East Indian Gourami, a fish that builds a nest, has its own peculiar appeal. Just before spawning time the couple prepare for the blessed event by constructing a floating nest, consisting chiefly of sticky saliva bubbles and stray bits of vegetation. Under the watchful eye of the male, the female lingers under this nest to release the eggs which, being buoyant, float up into it. If any miss the mark, the male darts after them, carries them back in his mouth and puts them where they belong.

This finished, the heretofore highly considerate male suddenly changes his character and becomes a fierce, jealous

A NEW element has entered interior decoration with a realization of the infinite possibilities of the miniature living undersea scene. For it there is available an amazing array of odd and brilliant tropical fishes, some of which swim in the inset overmantel aquarium opposite, designed by House & Garden. Fish and plants from William Tricker, Inc.; coral from Jones & Erwin

tyrant. Ferociously he drives his spouse to the farthest corner of the tank—she is removed entirely in captivity, for he will tear her to shreds if she comes too close to the nest—and then he begins an unbroken vigil. Any threat to the contents of the nest throws him into a fury, and this zealous patrol is maintained not only until the eggs hatch but for several days more while the young fry are trying their fins within the security of their nursery.

Under no circumstances will he leave his charges unprotected in their tender infancy. So for forty-eight hours or more in perfect security they acquire the strength and the courage needed to venture out into their great, wide, watery world. And the moment they do, their loving father eats them! In captivity this, of course, is prevented by breeders who transfer the voracious parent in ample time to another tank, but at least it gives an inkling of the fascination of tropical fish customs.

As a matter of fact, many tropicals eat their young and others eat the eggs, so various devices must be resorted to if one really wants to bring up a brood. Planting the tanks thickly with aquatic vegetation is a common method of affording hiding places for the young fry when it is not possible to remove the parents immediately. Breeding traps are also used: small glass tanks with sides or bottom constructed of glass tubes close together. One of these is suspended inside the main tank; the female is placed inside the enclosure; and as soon as the young fry appear, they are shrewd enough to slip immediately between the tubes and escape being eaten.

For egg-eating parents a floor of marbles or pebbles is used, providing crevices into which the eggs drop, safe from the marauding parents. Yet some of these fishes are smart enough to catch on to this dodge, and they will swim close to the bottom, swishing their tails to make a suction that will draw up the hidden eggs and enable them to grab them.

TO THE UNINITIATED it might be explained here that numerous tropical fishes—notably the Swordtail, the Platyi, the Guppyi, the Mollianisia and others—bear their young alive and, therefore, are a great source of interest to the beginner. These viviparous or live-bearing species really hatch the eggs inside the female's body, but the important thing is that the young first appear as minute but perfectly formed fishes, swimming like the devil to escape their hungry parents. In the oviparous or egg-laying group there are numerous differences in spawning procedure. Some build nests as already described, and these include the popular Paradise Fish and the equally popular Bettas or Siamese Fighting Fishes as well as the aforementioned Gourami family. Others, like the Butterfly Fish, lay eggs that float on the

surface of the water, while some of the Danios lay eggs that immediately sink to the bottom. Many varieties produce adhesive eggs, depositing them on plant leaves, stones or the glass sides of the tank—in some instances even demanding the provision of a special receptacle, such as a tiny flower pot rested in its side. Strangely enough the young of some of these egg-layers, like the Jewel Fish and the Acara, cannot swim when born and for two or three days must be content to remain wherever their parents put them.

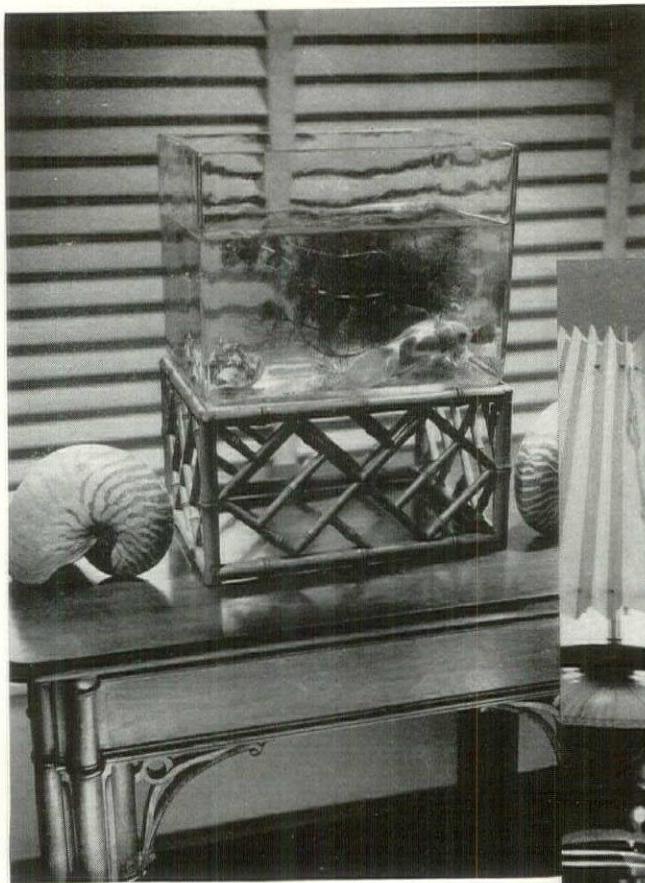
These varying breeding habits naturally introduce problems for the fancier who must understand them thoroughly in order to enjoy any success, and this is one of the numerous reasons why tropicals get a hold on their enthusiasts. Such customs add zest to the pastime—especially when you get into the realm of the Splashing Salmlet which lays its eggs out of water—or the *Copeina arnoldi*, a pair of which will leap three or four inches out of the water together at spawning time, hanging side by side from some convenient projection while the eggs are laid and fertilized. These fishes probably acquired such habits in environments full of hungry neighbors with a tooth for fresh eggs, so they take no chances with the spawn in the water, even in captivity. They realize, however, that the eggs require water so both species constantly splash them with their tails to keep them moist and in good condition.

This tender concern may indicate that not all the tropicals are as ferocious with each other or as cannibalistic with their

offspring as the several already mentioned: indeed, some grow very sentimental during the mating season. The male and female *Cichlasoma nigrofasciatum*—more readily remembered by the popular name “Jack Dempsey”—will engage in protracted, soul-stirring kisses that would not be countenanced by the movie censors; the amusing Croaking Gourami purrs like a cat while courting; the gorgeous Bettas stage the most rapturous seductions, quite out of keeping with their innate ferocity as fighters. As you watch the male Betta catch each egg and wrap it in an individual bubble before depositing it in the nest, you could hardly believe that this two- or three-inch creature is the foundation of a national sport in his native Siam, where public fights between these fishes produce substantial revenue for the state treasury. But put a mirror up against the tank of the most peaceful-looking Betta you can find—and when he spies his image in it, you'll see a transformation in temperament that will make Jekyll and Hyde seem like rank amateurs.

Jack Dempsey, too, is a pugnacious individual despite his romantic disposition. And if you tap your finger against his tank, you'll be surprised at the tenacity and ferocity he'll display in his efforts to get at it through the glass.

But personalities, customs and habits differ just as widely in the aquatic world as they do in the human sphere, and these variations are part of the lure of the hobby. Reflected in your tank will be every type and status of society you know on land, and you needn't be any more surprised to discover a wife beater in the Jewel Fish—who frequently has



SIMPLE aquarium on natural bamboo stand; Jones & Erwin. Top of page—chromium and black aquarium with rods inside to provide heat and light; Lewis & Conger

ROBERT PICHENOT, the artist, has an aquarium on the lower shelf of a bookcase in his living room. The color scheme here is black and white with gay accessories





A TALL aquarium forms part of the interior architecture in the photograph above, dividing a living room from a sun room in Forward House, designed by R. H. Macy. The lines of the tank are simple and modern, utilizing a narrow chromium frame to hold the glass

AT THE right is shown a modern chromium aquarium table with recessed top to hold water or potted plants. Glass balls, thin as bubbles, float in the aquarium surrounded by Waterlilies. From Rena Rosenthal. Such designs suggest wholly new conceptions of aquaria

to be separated from his spouse by official action—than to find a devoted, domestic pair of Scalares sharing their household duties on equal terms and patiently taking turns at fanning the eggs with their tails in order to oxygenate them properly. It is equally impressive to see some of the Cichlids guarding their eggs in pairs and, after hatching, stowing away the young in a specially prepared burrow in the sand where they are carefully put to bed every night even for some time after they have become free-swimming creatures. If one of these youngsters escapes from his nursery, the father or mother will seize the miscreant in its mouth, carry it back where it belongs and tuck it in with the rest of the family.

Fish tricks, however, are not confined to spawning season. Swordtails and Flying Barbs are such powerful jumpers that their tanks must always be kept covered if you don't want to find one flopping around on the floor. And that old favorite, the Paradise Fish, bred in this country before some of our younger fans were born, has a unique gift for quickly becoming acquainted with his owner. Often you'll find him with his face glued to the glass, watching with great eagerness for your appearance and displaying the accepted forms of piscatorial excitement upon your arrival. On the other hand the Dormitator or Sleeping Goby may react quite differently to your presence. These fishes are commonly called "Sleepers" because of their queer practice of remaining motionless in the water for as long as an hour at a stretch, their mouths wide open like a man in a stupor. When new or strange, however, these Gobies can be as high-strung and as nervous as any prima donna, and when startled by some movement or passing shadow, they virtually faint. That is to



NYHOLM • PHILLIPS

say, they collapse, roll over on their backs and gasp for breath as if they were dying. Some, indeed, are known to have been "scared to death" in this manner, but ninety-nine out of a hundred soon get over this skittishness.

Other tropical fishes have numerous other strange characteristics. The famous Climbing Perch, now on the market to some degree, and the more common Chinese Walking Fish both have amazing pedestrian abilities. In its native Malay there are many extravagant legends about the Perch's climbing to tree tops for food, but such tales are probably cooked for tourist consumption. It is true that these fishes can climb several inches up a tree trunk, but hardly more than that. Their forte is walking on dry land, and if you take one out of his tank and put him on the floor, he will not only balance himself nicely with his pectoral fins—a feat much too difficult for nearly all other fishes—but will also scamper along much after the fashion of a seal. These fishes frequently walk from one pond to another in (*Continued on page 64*)



DESCRIPTION ON OPPOSITE PAGE

S. H. GOTTSCHO

Why is Christmas always symbolized by a stout elderly man in whiskers?



ALTHOUGH the smartly-minded have managed to modernize everything about us, in some strange way, their imagination loses its cunning when it comes to the symbol of Christmas. Our Christmas trees have been stylized. The baubles and angels we hang on them look as though they just stepped out of the Century of Progress. Our gifts are wrapped in cellophane and fantastically modern papers. Even the crèche, that homely pious grouping of many a household in holiday times, has been smartened up. But when this galloping horse of the modernist's fancy reaches the portly bay of Santa Claus, it forthwith baulks and refuses to move another foot. Who would want Santa as above?

TAKing him by and large—but mainly large—Santa Claus is a totally demodified figure. He is stout. He never heard of the Hay diet. He evidently traduces all the dietary rules, whereby men and women today keep their figures slim. Nor has he ever been accused, in his leisure, of playing those games that men pursue to maintain their figures. No one can imagine Santa Claus playing golf. It has never been recorded of him that he swam or swung a tennis racket, rode horseback or played hand-ball. Between Christmases he works and works hard.

Invariably he is pictured as an elderly man with a quick sense of humor. These times of ours don't pay much attention to elderly men even when they have a twinkle in their eyes, in fact we are rather suspicious of old men with twinkly eyes.

Then there are those whiskers. Who wears whiskers nowadays? Who goes in for full-length beards? These hirsute adornments were raised by men in the days when manhood had to proclaim its virility. A full beard meant a lusty fellow, a great boy, a master among men. Today our masterly men shave meticulously. They are careful to present their faces unadorned to the world, and subject themselves to hot towels and kneading. Whiskers for masters have definitely gone out.

And yet, year after year, we moderns accept this stout, old, bewhiskered gentleman as the inevitable symbol of Christmas. Accept him—and do nothing about it. We haven't tried to dress him in a cutaway or silk hat or a tail coat or plus fours. We shudder to think of a razor ever touching his face.

THE garden of Armand R. Tibbitts at Greenwich, Conn., is a spot of serene glimpses. The stretch of lawn bordered with flower beds and low shrubbery follows the soft curves of the lake. Vistas are opened up between noble trees. From the balance of its formalized entrance one passes along into informality. Besides being the landscape architect of many interesting gardens in the Metropolitan area, Mr. Tibbitts laid out the planting around the House of Years shown in the October issue

By Richardson Wright

Not for the world would we put him on a diet. Not for a king's ransom would we reduce his age by a day. We like him fat and whiskered and old, and as such he defies time and change. As such he defies all those who hold forth against what his figure and his beard and his age stand for.

UNDER the specious plea of maintaining health, moderns have tended to hold down their figures to the lean and hungry look. They support their dietary idiosyncrasies by quoting, "A lean horse for a swift race." They completely forget the second part of the axiom: "But a stout horse for a long pull." Apparently just as many thin people die young as stout, so what has one's figure to do with cheating the grave? The stout man is a creature of soft curves, the thin man a bundle of angles—a problem in geometry. Like geometry he is an exact and exacting science. The stout man is apt to be more lenient, less querulous, more quick to forgive and forget.

Christmas could never be symbolized by a thin man because it is a season of leniency, of forgiving, of not requiring life to run on exact and predisposed lines. It is an all-enveloping season. The rotundity of the Santa Claus figure stands boldly for that. Big belly—kind heart! The stout man with a smile!

Of beards many volumes might be written. Not alone have they been the marks of lusty men, but also the crowning glory of elders to whom the race looked up. It is hard to imagine a prophet without a beard or an apostle or even a good philosopher. Even though beards today are commonly held in disfavor, now, if ever, do we sorely need the type of men that have always been associated with beards. The turmoil of our times calls for men of deep thought and wide vision, men who have seen life and seen it whole, men who can plan with the eye of the prophet, serve with the humility of an apostle, think with the clearness of a philosopher.

IN SHORT we need men of age. The elderly gentleman who symbolizes Christmas stands for matters that the race never outgrows. However much it may laud its youths and pile responsibilities on men of middle years, it still looks to its elders for the final word. And almost invariably the final word these elders utter is very simple and has been uttered time and again before. Whether stated in complicated sentences or short, it always resolves itself into four words—peace and good will. These virtues are the ones responsible for those final marks of the traditional Father Christmas—his quick laughter and his twinkling eye. Laugh down fear, and the world will know peace. Face the conflicting tides of turmoil with a twinkle in your eye and watch it organize into good will. Santa Claus then need never be modernized, because he is always modern.



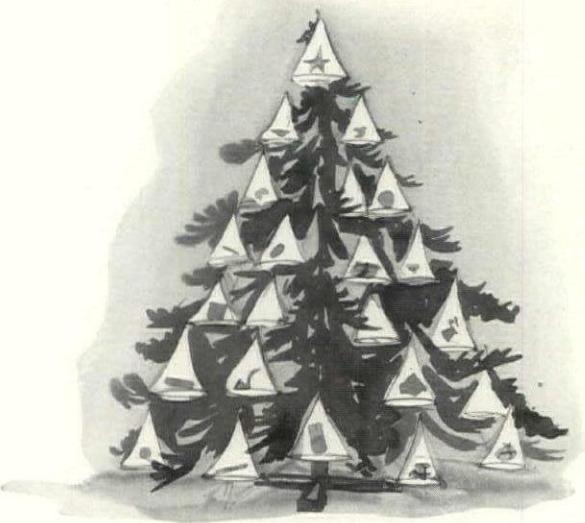
New Christmas settings—designed by Jo Mielziner



JO MIELZINER, who is known for his brilliant sets of *Of Thee I Sing*, *Emperor Jones* and *Champagne Sec*, puts Christmas in several new settings. Some of the suggestions are applicable to apartments and some to country houses. A setting for Christmas dinner at the top of the page suggests an enclosure of Christmas trees at one end of the dining room. Lights are out except the blaze of candles on the table. Mystery, surprise and contrast are given the dinner

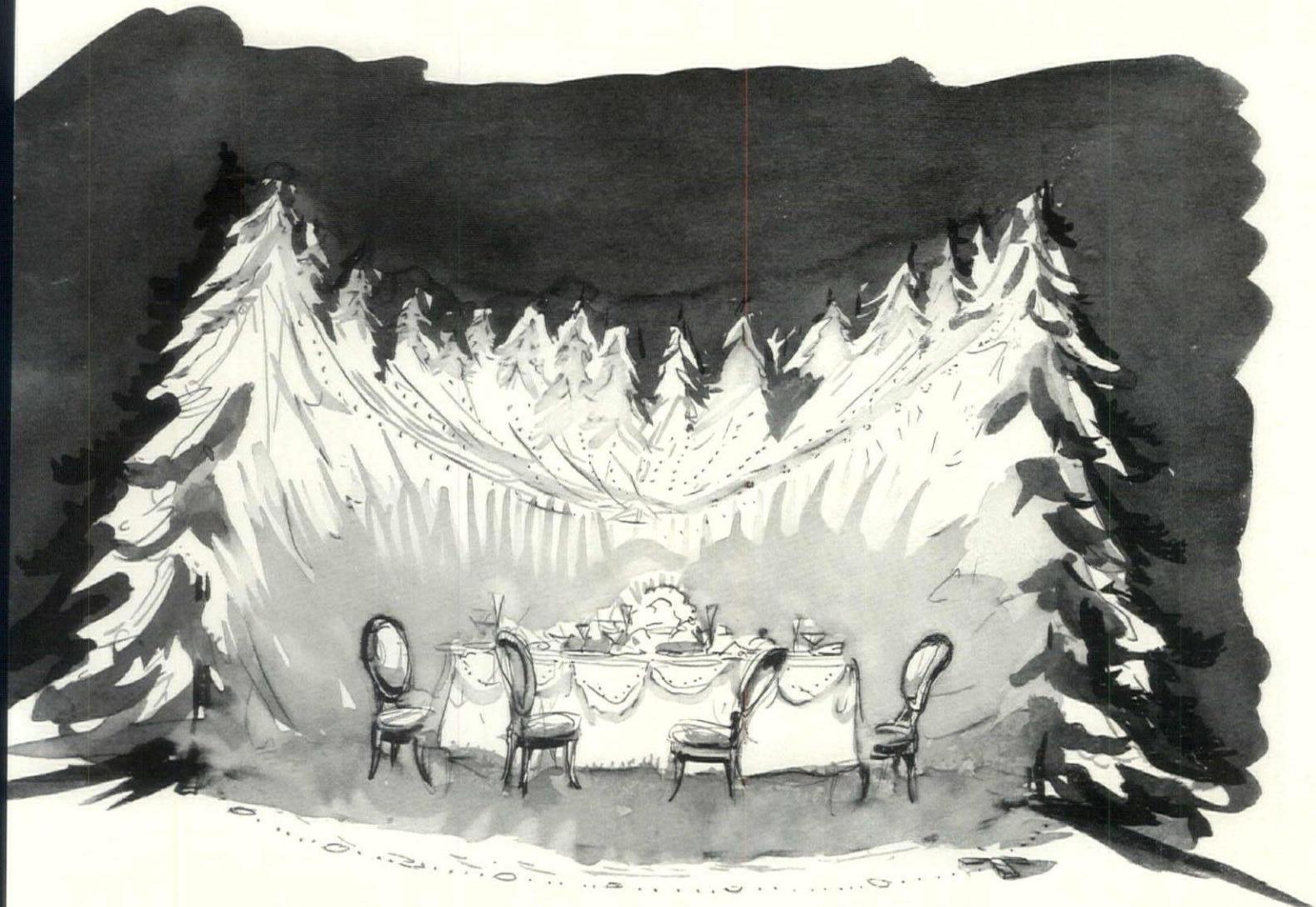
To the left Mr. Mielziner suggests an ingenious way of bringing the outdoors inside. Against an apartment window place a mask of wall board cut to represent curve-top country windows. A wreath and imitation snow along the panes would add realism and lighting could be concealed behind the mask. Between the windows stands a Christmas tree with glittering bau-bles and gifts. In this simple way one end of an apartment living room could easily be transformed

INSTEAD of the usual baubles, the Christmas tree might be decorated with the gifts themselves. These are placed in vari-colored cones of cellophane and an electric bulb set behind each so that the gift is thrown into silhouette. The cones should be so placed on the tree that they make an orderly pattern

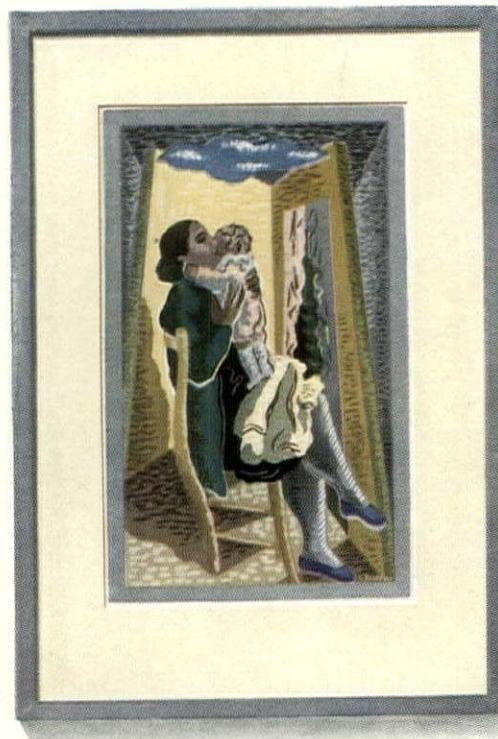
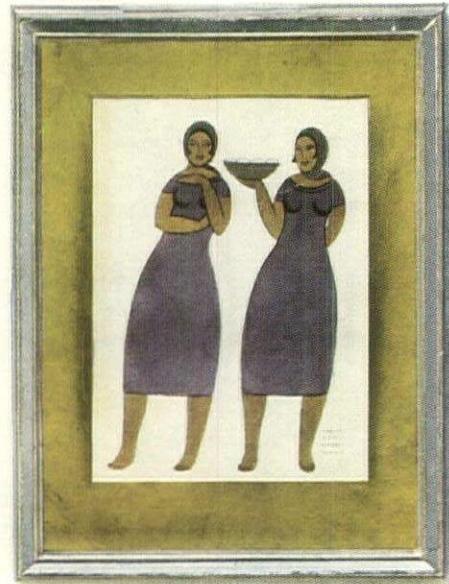
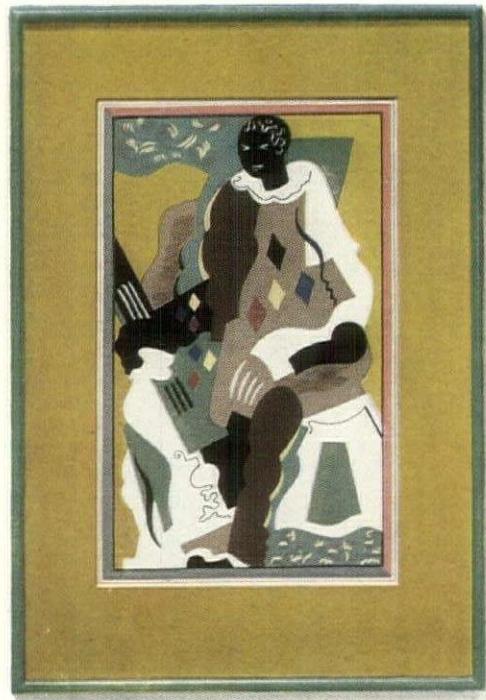
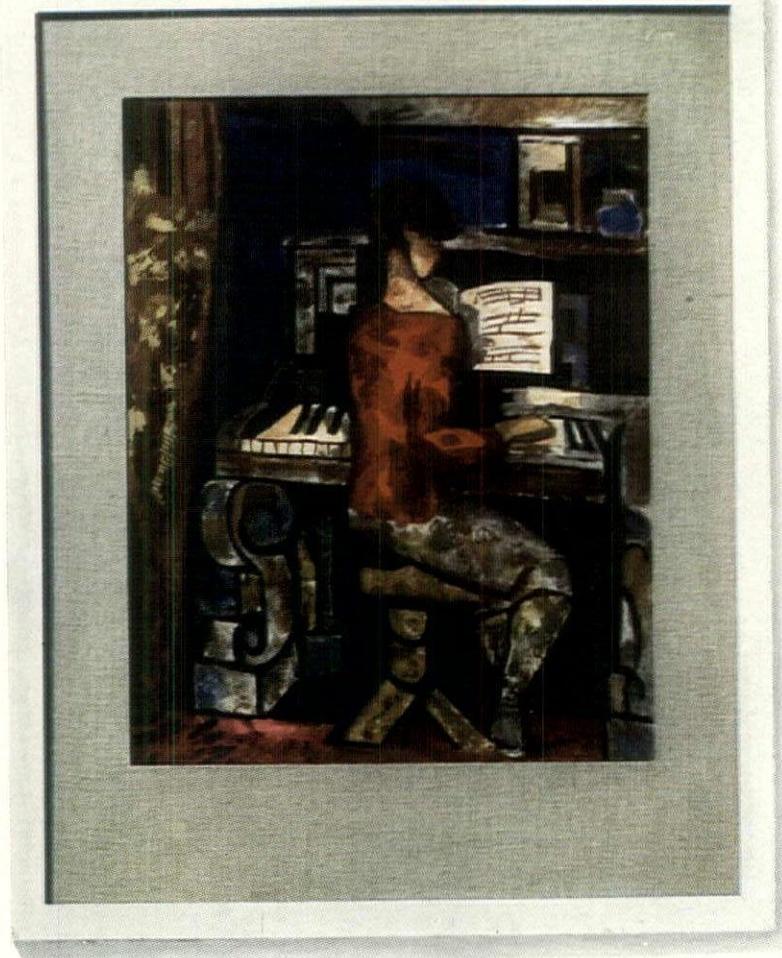


IN a small apartment decoration can be concentrated in an overmantel. On a triangular wooden frame, reaching to the cornice, place candle sockets at intervals. Drape the frame loosely with some glittering fabric, tinsel and baubles

A SIMPLE setting for the Christmas dinner table can be made by massing small Christmas trees in a curve at one end of the room. These can then be heavily powdered with imitation snow and silver tinsel. The effect should be green and silver

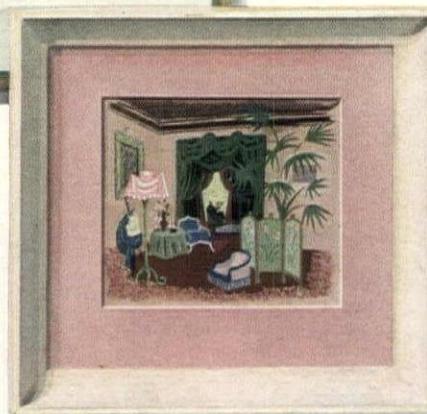
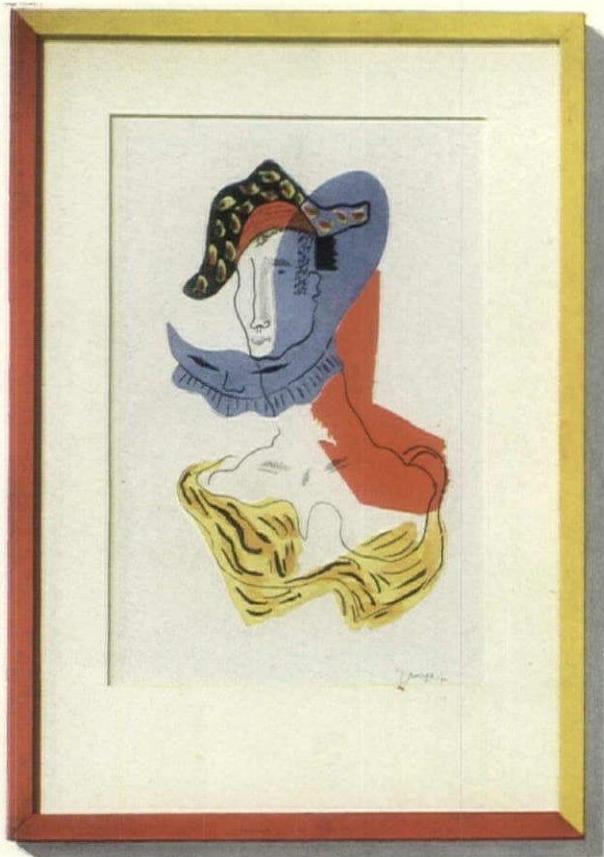


Selected prints from modernist repertoires



PRINTS on these pages are from limited French editions that now are classed as rare. For the most part they are executed in *pochoir*—a process similar to stencil. Some are painted on in free hand afterward by the artist—assuring that no two prints are exactly alike

WHATEVER may be individual personal opinion of the modern school of art, one thing must be admitted, and that is the interesting use of color. These prints are a typical selection from among the better modernists. All are shown by courtesy of John Becker. Framed by Joseph Fischl



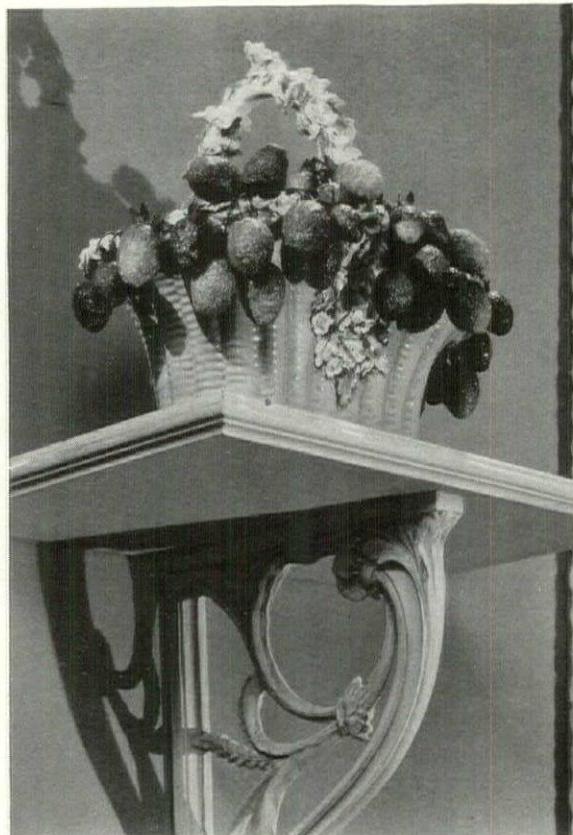
THE FIRST rule of framing pictures is to hold the frame back in importance. The picture itself is the thing—a frame is merely to give it definition against a wall. Frames usually repeat one of the tones in the picture or are a neutral note. Mats are customarily white or a tone just off the white; occasionally, however, as is the case in a few of those illustrated, a patterned or sharply colored mat will contribute interest to the picture.

Florid frames are anathema to the modernists. For modern subjects perfectly plain flat frames are usually best. Only in the case of such very small prints as the Laurencins at the right below can really ornamental ones be used with good effect, and then very nice taste must be exercised.

All the prints shown are moderns from limited editions. The seated woman at the top of the opposite page is a color etching by Modigliani. To its right is another by Grommaire. The woman holding child and the print in the lower left hand corner are Severinis from a folio called *Masques et fleurs*. The process is *pochoir*. Also *pochoir* is the other print shown on the opposite page—by Merida, from his *Images de Guatémala*.

On this page, the strikingly colored sketch above is by Lurçat. It is a hand blocked lithograph, painted on in free hand. The four costume sketches are Picasso's—made after his sketches for the Russian Ballet. The room interior at right is by Hugo and the three *Petites Filles* are Marie Laurencins from a book of her work published in Paris.

Fruit that never saw a tree
harvested for winter beauty



EUGENE HUTCHINSON

CHARMINGLY arranged by James Amster of Bergdorf Goodman, the groups on these pages give an entirely new idea of artificial fruit and its use in decoration

ON THE wall bracket above is a porcelain basket from the English Antique Co. holding imitation strawberries; Mrs. Ehrich. This is in a room with pink walls

LEFT. Luscious grapes that never saw a vine are placed in old apothecary scales, from the Empire Exchange, to make up a tempting decoration for a dining room

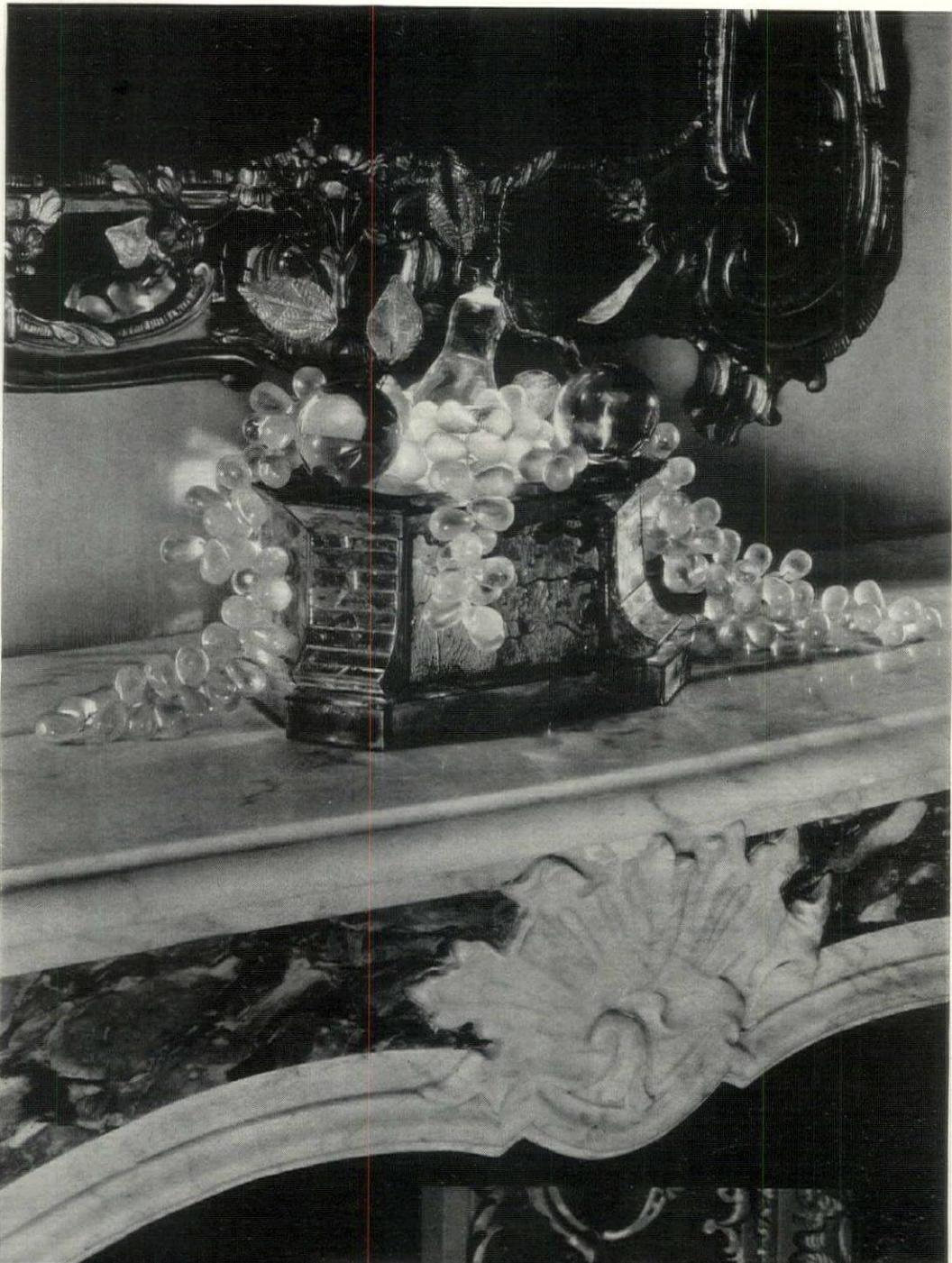
WOODEN fruit, top of page opposite, used in a modern room with cork and copper walls: Rena Rosenthal. Below this, Victorian fruit basket: Bergdorf Goodman

ARTIFICIAL fruit makes attractive bits of color and form on dining tables, consoles, mantels, wall brackets and pedestals. Newest fruit is crystal and colored glass

AT right is a glittering mantel arrangement of crystal grapes and colored glass fruit from Mrs. Ehrich and Pitt Petri on a mirrored base. Mantel: Elsie de Wolfe

IN THE arrangement directly below, 18th Century porcelain fruit is used on a black marble mantel against antique mirrored walls. From the Roland Moore Galleries

AT extreme right is a suggestion for a hall group. The marble urn from McMillen, standing on a white pedestal, holds crystal fruit chartreuse colored. From Arden Studios





BRUEHL-BOURGES PHOTO

CONDÉ NAST ENGRAVING

Toys head the joyous parade of Christmas gifts

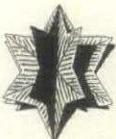


A PORTFOLIO FOR CHRISTMAS GIVING



**House & Garden runs the gamut of the
needs of the family and the house**

in its Yuletide gift suggestions



PEOPLE are always trying to squeeze Christmas into the circumstances of the moment.

Back in the golden age of the 20s, when purses were bursting, it was hinted that, if we considered ourselves really good citizens, we ought to hang Christmas trees with pearl necklaces.

For the past few years, since we have been grinding away under the whip of Depression, we were assured that if we were sensible, we should give useful presents.

Now that we are living in the immediate proximity of the Blue Eagle, some other high-domed committee will hand down its decision on just what sort of presents should be given this year.

House & Garden, not to be outdone, wishes to state its advice. Some of it is graphically pictured on the foregoing and the succeeding pages. We run the gamut of all the members of the family. Children, of course, come first: little children and their infantile toys, then children more grown up. Since Christmas is a season of entertainment, the next two pages are for the hostess. These are followed by gifts for him, for her, and for their home together. Practical gifts follow this and finally suggestions for the gardener. You couldn't leave the gardener out of the Christmas picture because gardens and gardening have become such necessary parts of the well-organized home and the full-life.

IN THE dim light of economic distress many of these gifts may appear luxurious and extravagant. There are always on hand those crepe-drappers who insist that Christmas giving should be sensible. House & Garden rises to oppose that arid doctrine. Christmas shopping should be sensible,

THE red-and-white airplane opposite, "Keystone Mail Airplane", Lioness, and Red Riding Hood Lenci doll: Schwarz. Speed cruiser: Macy's. Mamma bear and Puss in Boots: Saks-Fifth Ave. Pyramid of colored rings, a "concentration" toy: Madison Toy Mart. Musically minded will make Christmas unforgettable with the accordion, Madison Toy Mart, and drum from Schwarz. An elephant who believes in color, ball, leopard and the fire chief's swift motor: Schwarz. Duck and load of wood: Saks-Fifth Ave. Children's clothes: Best

but the gifts should come as luxuries to those who receive them. Let's elaborate this thought.

The old adage about the gift without the giver being bare can be interpreted in many ways.

A gift acquired by the personal effort or sacrifice of the giver means more to the giver than if no effort were necessary and raises the act of giving onto a sublime plane. To give when you can't afford may be sheer folly; often, it is also rich with blessedness. To give the right gift to the right person is an art that cannot be acquired off-hand. It presupposes knowing the person well and it requires a lot of persistent shopping. The gift without the shopper is bare.

On the recipient's mode of living will also depend whether the gift is sensible or extravagant. House & Garden believes in giving luxuries. To a person fed upon pâté-de-foie-gras, a jar of this delectable food may mean nothing. To a person who likes it but hasn't been able to afford it for a long time, it is the height of luxury. Here again you've got to know your recipient. The nearer the gift approaches the mind and tastes of the recipient, the closer does it come to being the perfect gift.

SO CHRISTMAS gifts ought to work both ways. The giver and those who receive should share in the enjoyment. All too much Christmas shopping is hectic, bewildering and extravagant of one's nerves and strength. Under the Blue Eagle we may persuade shoppers to try catching some enjoyment out of the season themselves. Say shorter hours for shopping and more shoppers. Say getting to know better the needs and tastes for luxuries of your friends before you start shopping. Say, defy fate and destiny and the poor house, and make this Christmas verge on the extravagant.

The Blue Eagle, if our knowledge of that bird is correct, is a creature that flies high and straight into the face of the sun. Now that we have been put under its wing, we need Christmas shoppers who aspire to extravagance and aren't afraid of its blinding consequences. Have more of this sort of shopping, and the giver will begin to enjoy Christmas.

In the light of early training, it may sound fantastic and out of all reason to say so, but the ideal condition after Christmas shopping is to have a full heart—and an empty purse.





MARTINUS ANDERSEN

Reality in the Land o' Make-believe

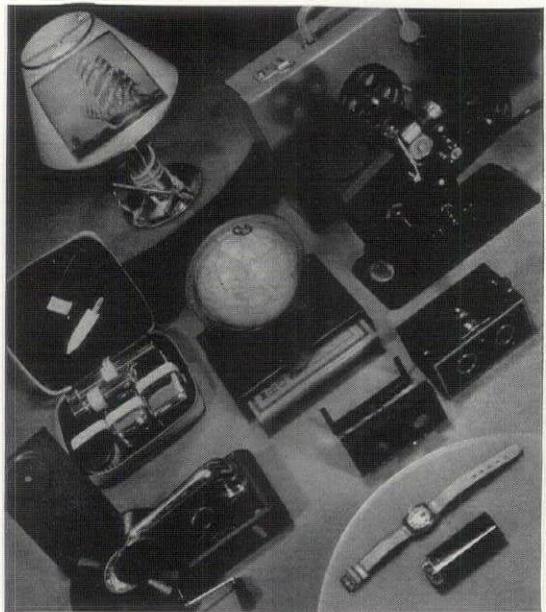


A WOMAN should learn to be a good housekeeper when she's about six years old and still thinks it's fun. Nothing could be simpler now that playhouse furniture not only looks but actually works like the grown-up kind. The young needlewoman sews a fine seam on a small, but efficient machine (left) that clamps on any table. When not in use it is carried in a smart case: Singer Sewing Machine Co. The sewing cabinet at the right of the same illustration contains implements for embroidery, knitting and plain needlework: Madison Toy Mart.

In the miniature kitchen above, all the mechanical equipment, with the exception of the refrigerator, operates by electricity. The green and yellow tea-wagon in the lower left corner carries a green glass tea set: Madison Toy Mart. Small

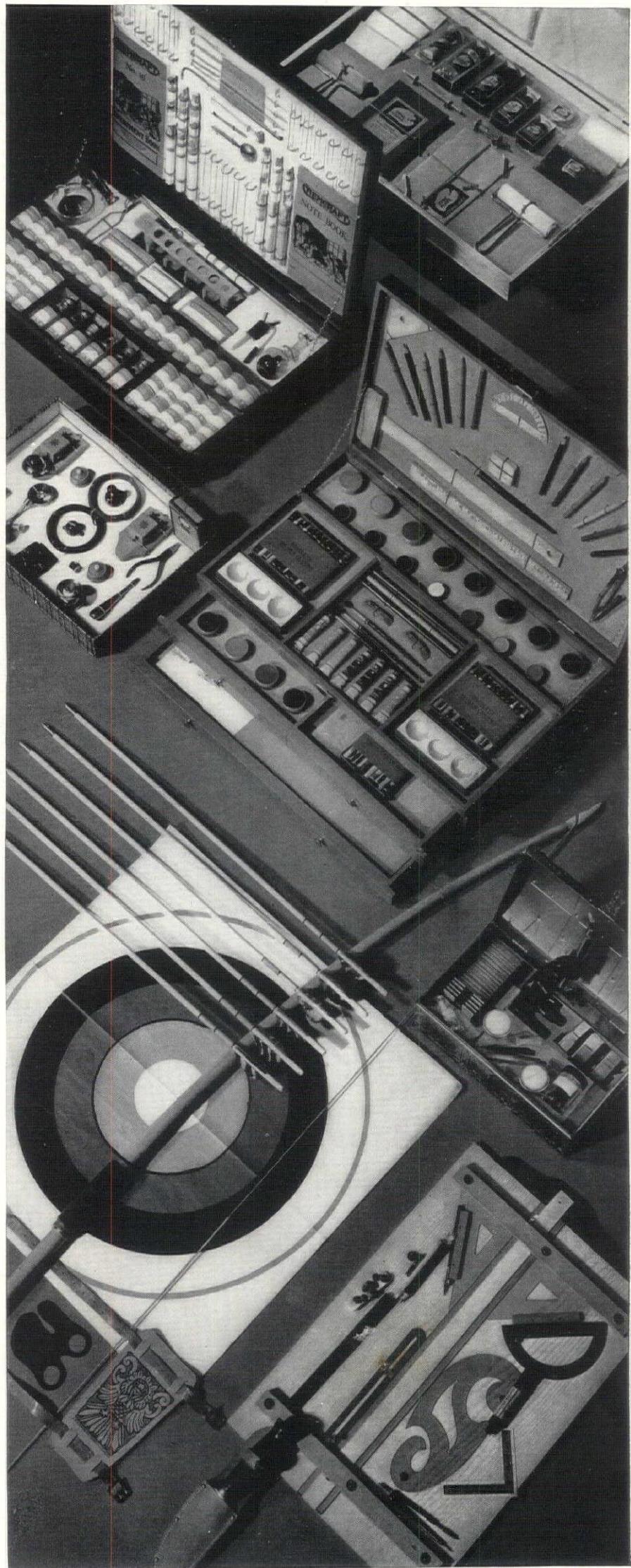
tumblers go with the aluminum pitcher and tray on the lower shelf: Macy. Behind the wagon is a baking table which, together with 25 cooking utensils including the electric percolator in the picture, comes from Saks-5th Avenue. Two small slices of bread fit in the electric toaster, on the same table: Wanamaker.

Next in line are an ironing board and an electric iron—part of a laundry set including the wash tub with wringer on stand and the wash basket, at right: Schwarz. Electric washing machine in front of tub: Macy. To the right of the wash tub—an oil mop, floor brush and real vacuum cleaner: Schwarz. Bringing up the rear, from left to right. An imitation refrigerator: Bloomingdale's. An electric stove: Schwarz. Cream and green, enameled cabinet: Saks-5th Avenue



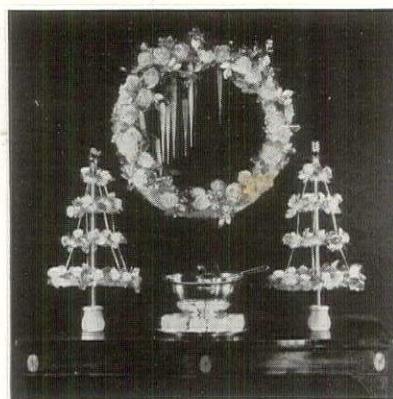
**This Christmas business
as all regular fellows
think it should be done**

DESCRIPTIONS follow diagonal rows from left front to right rear. Above. To take back to school. Rear row. Brass anchor lamp; Abercrombie & Fitch. Calfskin suitcase; Macy. Second row. Monogrammed toilet case—pigskin with morocco lining and zipper fastening; globe and atlas; Abercrombie & Fitch. Movie projector; Schwarz. Third row. Portable victrola, camera-shaped; stereoptican camera set. Lower right corner. All-proof watch; flashlight. All; Abercrombie & Fitch. In panel, right. For hobbies. Rear row. Electric construction set; equipment for chemical experiments; lithographing set; Schwarz. Center row. Archery set; Macy. Art ensemble; Schwarz. Third row. Scagle knife; Abercrombie & Fitch. Drafting board; Macy. 100 power microscope and equipment; Schwarz





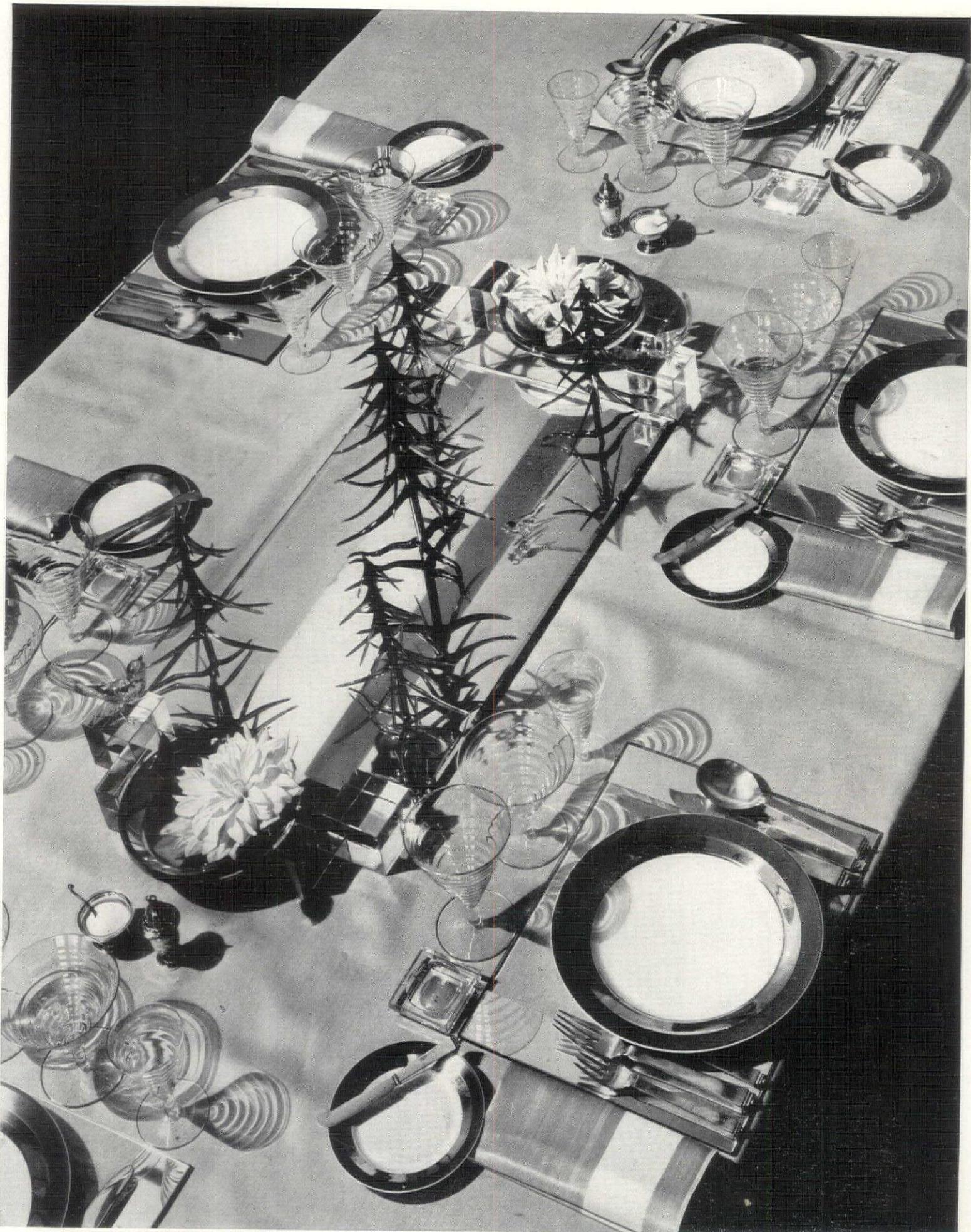
Designed for festive entertaining on Christmas Day



AS A bright relief from the time-worn red and green, England, the home of great Christmas celebrations, sends us an entirely new and happy idea for Christmas decorations. White trees made of full-blown roses and silver ribbon, wreaths of roses and shimmery tissue: Bergdorf Goodman. Left. Christmas buffet showing these decorations with an International Silver bowl and frosted glasses for the egg-nog: Bergdorf Goodman

THE picture above shows you a merry Christmas luncheon table set with Italian pottery — coppery colored soup cups and fruit bowl and green plates. Gay little figurines stand in garlands of balsam. Venetian goblets are amber with coral rims; wine glasses, each a different color, have tiny snow men in their bases who cause miniature blizzards when lifted: Gerard. Green plaid linen: Mosse. Coronet silver: Rogers, Lunt & Bowlen

OPPOSITE are new ideas for a Christmas dinner table. The scheme starts with a mirrored centerpiece holding five slender trees of green glass. Crystal flower holders flanked by crystal cubes, and glass place mats with mirrored bands complete this sparkling theme. Glasses are ribbed crystal, plates white, banded in gold and green. All from Mrs. Ehrich. The background for all this sparkle is green damask: Mosse. Silver from Jensen



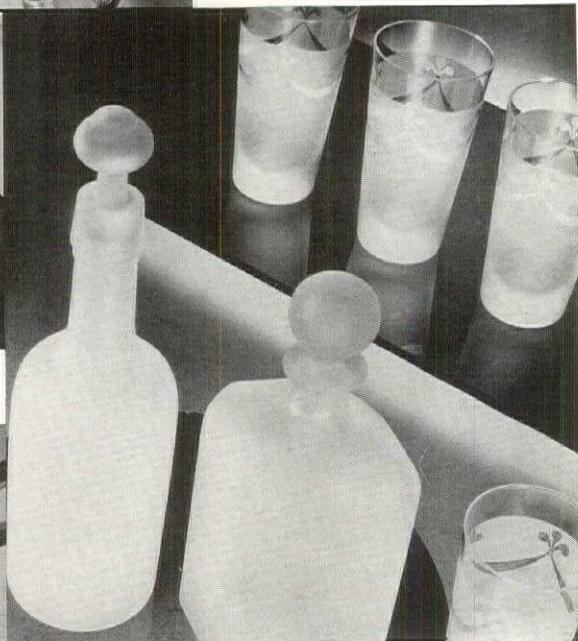
NYHOLM-PHILLIPS

And a glittering setting for the holiday dinner party

For her, for him and for both together



FOR THEIR HOUSE

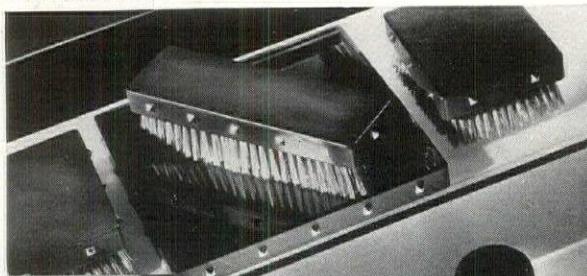


FOR HIS DRINKS

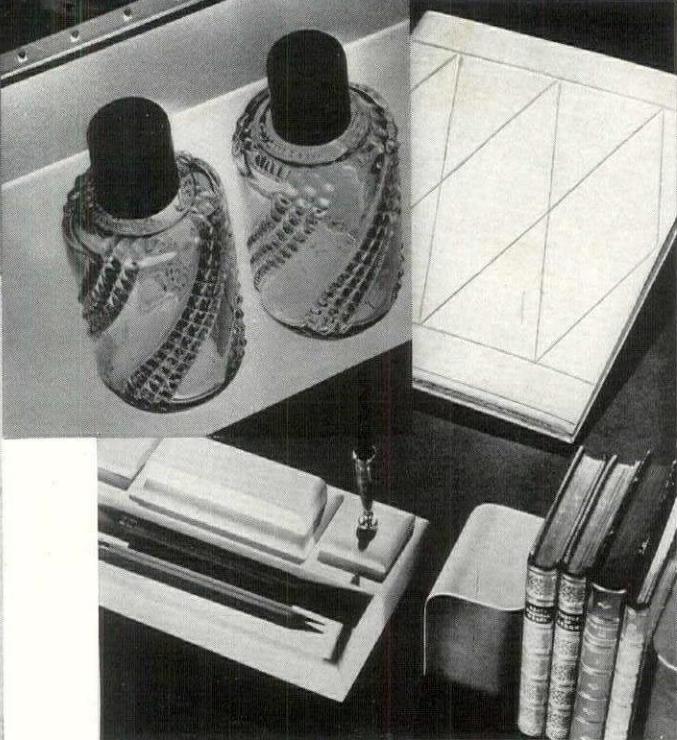


FOR HER TEA

FOR HIS BUREAU



THEIR SMOKING TABLE



FOR HER DESK

AT THE extreme left are four gifts no modern house should be without. Topmost is a new fruit squeezer, chromium and glass: Alice Marks. As good Martinis are stirred, not shaken, give this Martini mixer, of frosted glass with silver lettering: Bergdorf-Goodman.

The silver plated cocktail tube in the same picture, very modern as to shape, is the newest shaker: Altman. Next is a poker glass with etched thistle design: Saks-Fifth Avenue.

To celebrate repeal, give him the glasses and bottles at left, of the new frosted glass: Bergdorf-Goodman. Next this is a new tea set for her of modern French pewter with green handles, and silver luster cup with rectangular saucer: Mrs. Ehrich.

Below are brushes for his bureau that fit neatly on a tray—brown leather with brass stars: Rena Rosenthal. Cut-crystal bottles, wooden tops: Macy's. For her desk, a white leather portfolio with silver lines: Macy's, and white leather desk set and bookends: Rena Rosenthal. The smart smoking table on which they stand has a brown leather base and a clear glass top. Lizard cigarette box, mirrored ash trays: Elsie Cobb Wilson. The modern white rug with design in relief comes from Athman

MARTIN BRUEHL

to fit their moods and suit their needs

A BRILLIANT gift for their modern living room is the glittering lamp at the far right made of glass rods, the parchment shade decorated with slenderer rods: Lord & Taylor. Vase and bowl, Giori pottery, pale gray-blue with silver luster bands top and bottom: Altman.

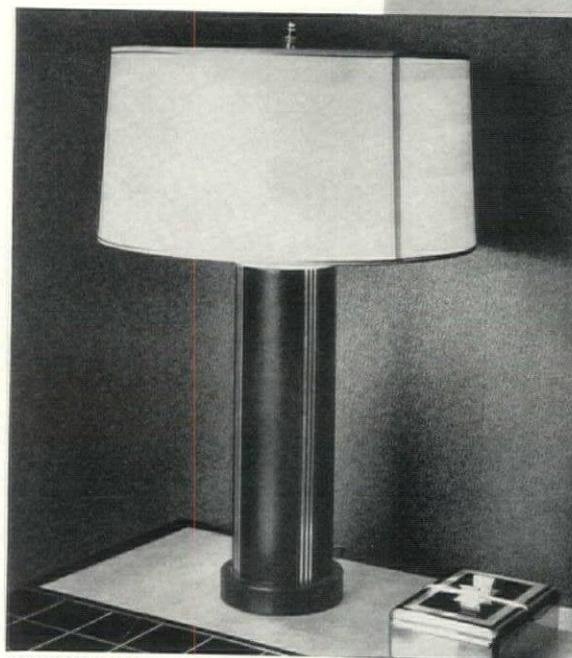
Ideal for him is the column lamp, right, of black leather with silver lines, and wood fibre shade in off-white. For her, a crystal lamp with deep cutting, and white celluloid shade trimmed with bright metal bands: Both, Macy's.

As good modern clocks are hard to find, look at the seven smart types below. The topmost picture shows three good gifts for a man; electric brass and crystal clock: Macy's; chromium cocktail giving recipes for a hundred cocktails, and black and red cigarette box fitted with roll-top: Dunhill.

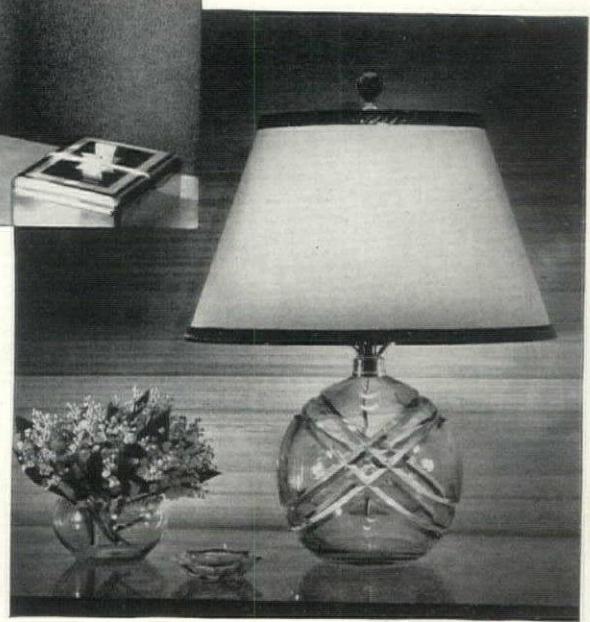
Give your best girl one of the clocks left, below. Rectangular, entirely mirrored: Elsie Cobb Wilson. Round glass and chromium: Abercrombie & Fitch; square silver metal with red balls in place of hands: Loedi-Haultain. At the far right. Mantel clock, chromium with black numerals, and chromium twin-bed clock with double face: Udall & Ballou. Round traveling clock covered in lizard: Abercrombie & Fitch



FOR THEIR LIVING ROOM



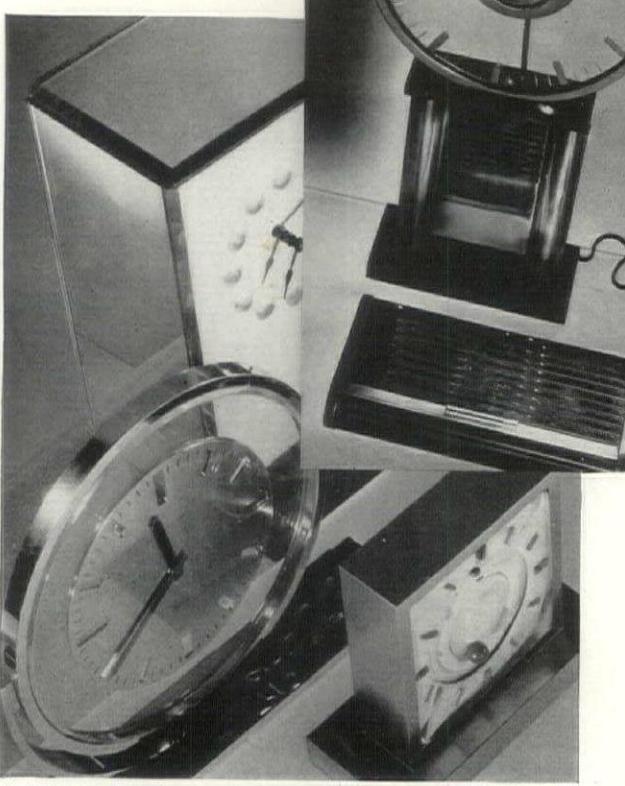
HIS DESK LAMP



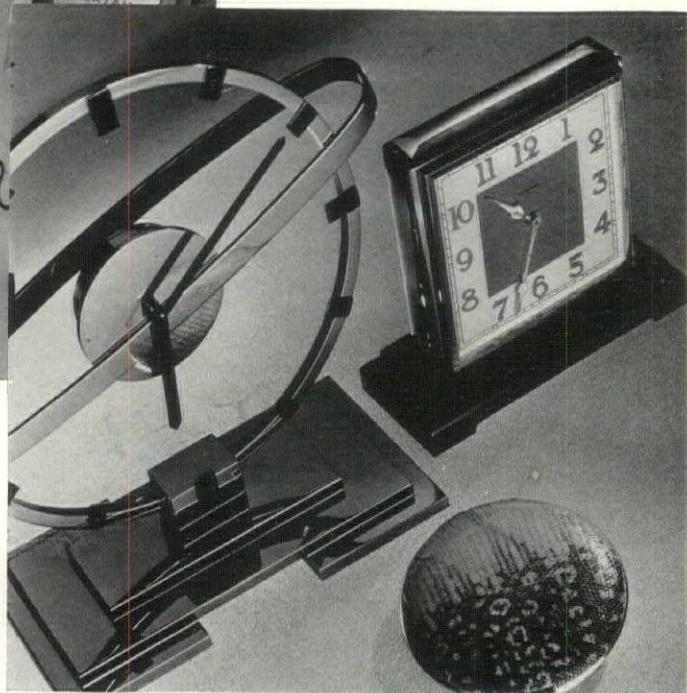
NYHOLM + PHILLIPS

FOR HER ROOM

THREE GIFTS FOR HIM



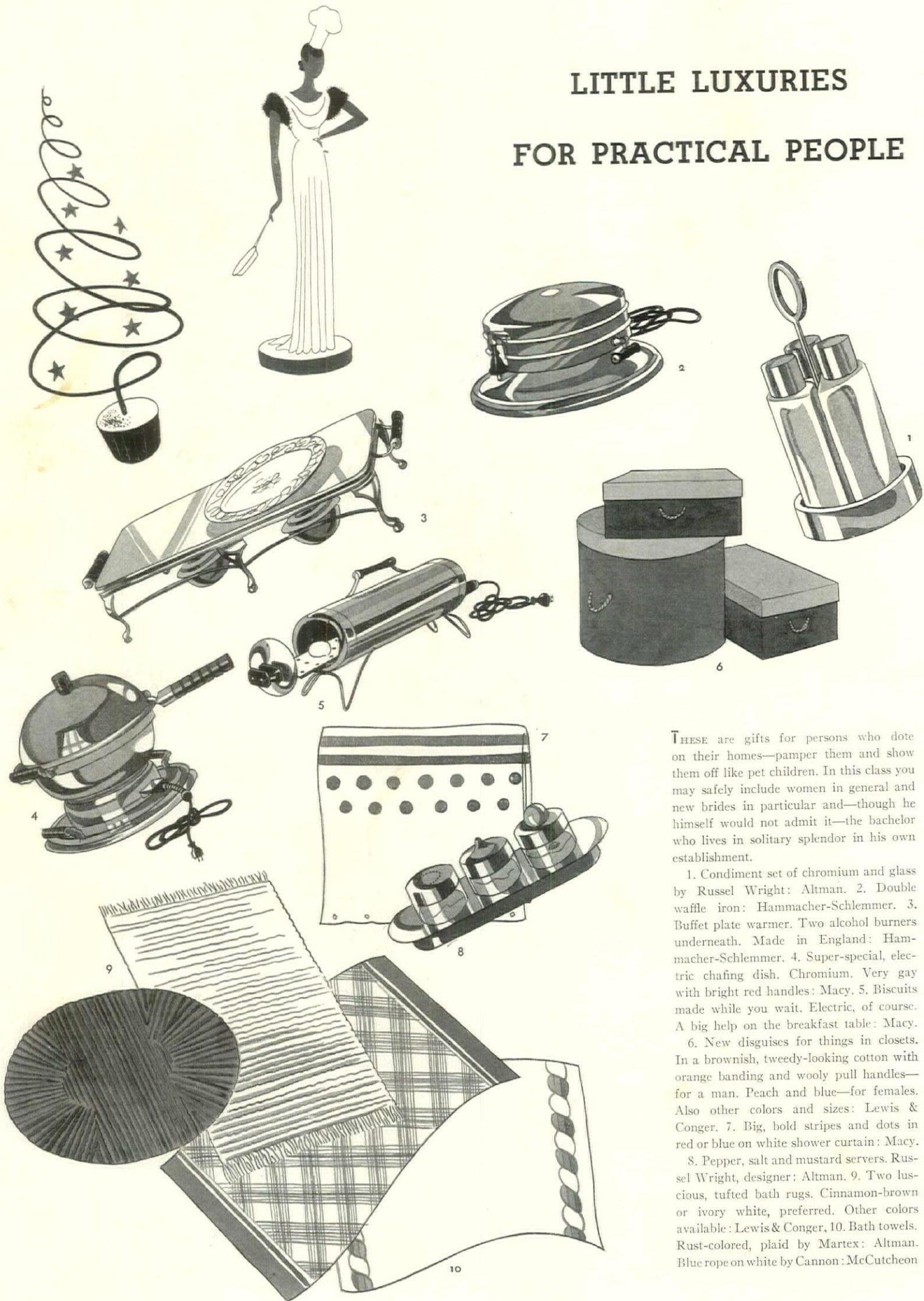
CLOCKS FOR HER



MODERN TIME FOR THEM

LITTLE LUXURIES

FOR PRACTICAL PEOPLE



THESE are gifts for persons who dote on their homes—pamper them and show them off like pet children. In this class you may safely include women in general and new brides in particular and—though he himself would not admit it—the bachelor who lives in solitary splendor in his own establishment.

1. Condiment set of chromium and glass by Russel Wright: Altman. 2. Double waffle iron: Hammacher-Schlemmer. 3. Buffet plate warmer. Two alcohol burners underneath. Made in England: Hammacher-Schlemmer. 4. Super-special, electric chafing dish. Chromium. Very gay with bright red handles: Macy. 5. Biscuits made while you wait. Electric, of course. A big help on the breakfast table: Macy.

6. New disguises for things in closets. In a brownish, tweedy-looking cotton with orange banding and wooly pull handles—for a man. Peach and blue—for females. Also other colors and sizes: Lewis & Conger. 7. Big, bold stripes and dots in red or blue on white shower curtain: Macy.

8. Pepper, salt and mustard servers. Russel Wright, designer: Altman. 9. Two luscious, tufted bath rugs. Cinnamon-brown or ivory white, preferred. Other colors available: Lewis & Conger. 10. Bath towels. Rust-colored, plaid by Martex: Altman. Blue rope on white by Cannon: McCutcheon.

Help for the hard-to-please

Be fussy about the gifts that carry your card. You're right, they do brand you. If you can afford pearls or a Picasso, go to it. But, if you're thinking in terms of three, five, or seven dollars, stop right here. With a modicum of care, you can fit the right magazine to the right reader . . . and everybody will be happy.

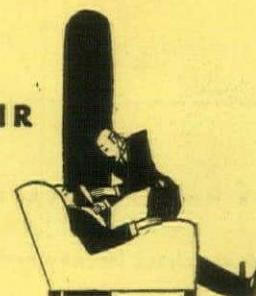


VOGUE

Two types of women need Vogue—those who believe that the hat is mightier than the head—and those who don't. Hard to tell which needs Vogue most.

VANITY FAIR

Hold a mirror before his mouth. If there is any moisture, by all means send at least one year of Vanity Fair.



HOUSE & GARDEN

Have they a house or an apartment? If the answer is yes, they need House & Garden. If they live in a tent, they may like the pictures anyway.

THE AMERICAN GOLFER

Has he a set of clubs? If yes, The American Golfer. If no, a set of clubs and The American Golfer.



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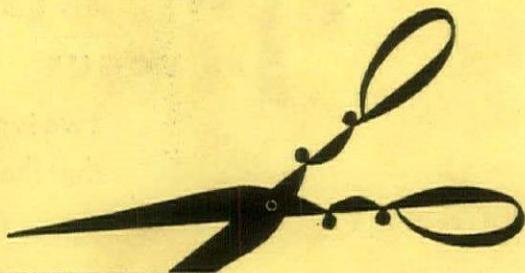
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The **AMERICAN GOLFER** one year \$3

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GIFTS TO PLEASE A MAN OR WOMAN GARDENER

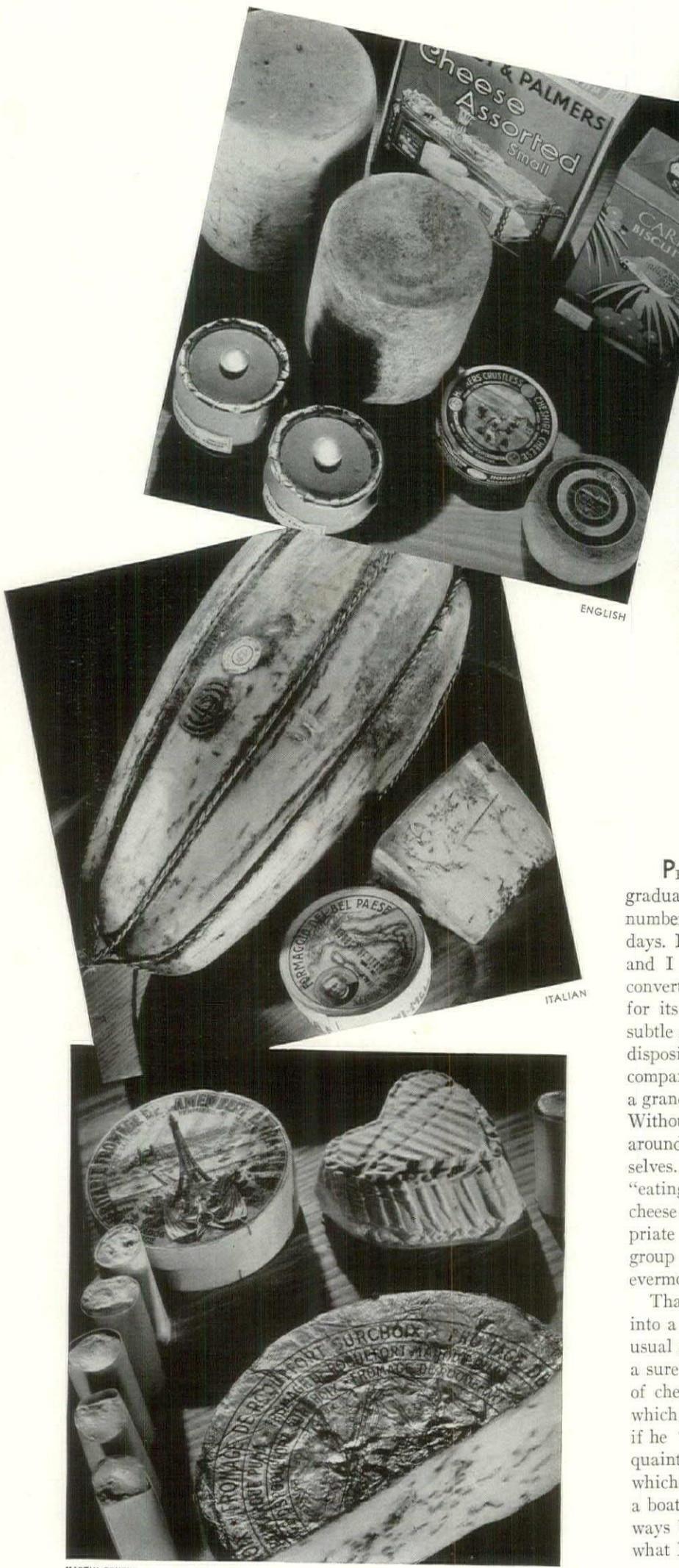


FINEST 5"-blade grass shears (1) and (2) professional horticulturist's knife, 4", the best for a real gardener—both from Max Schling Seedsmen. 3. Garden card file of concise, practical, authoritative information. Garden Index Co. 4. Those who appreciate a perfect trowel will welcome this one designed for and sold by Wayside Gardens Co.

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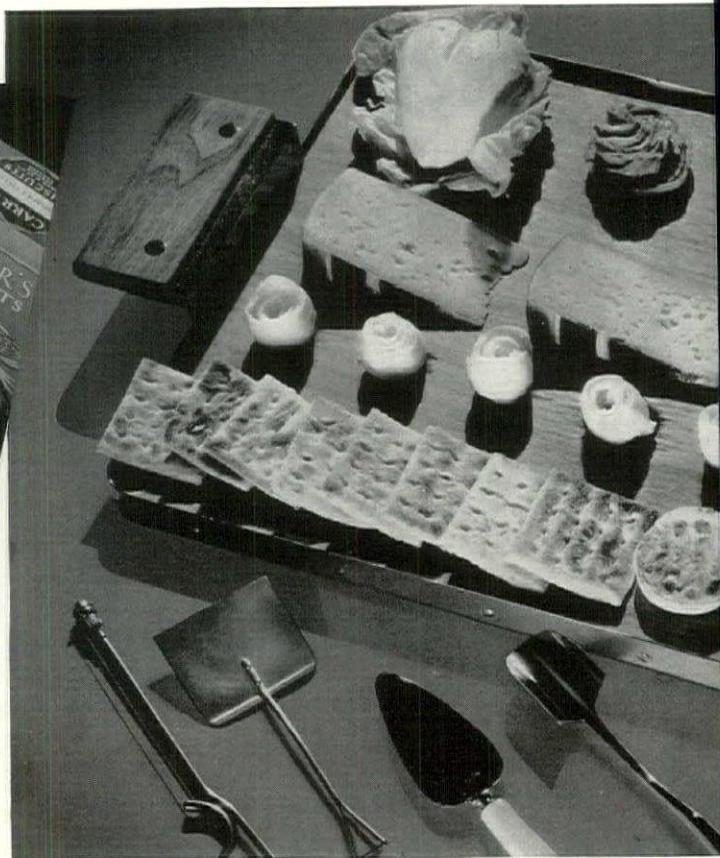
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MARTIN BRUEHL

FRENCH

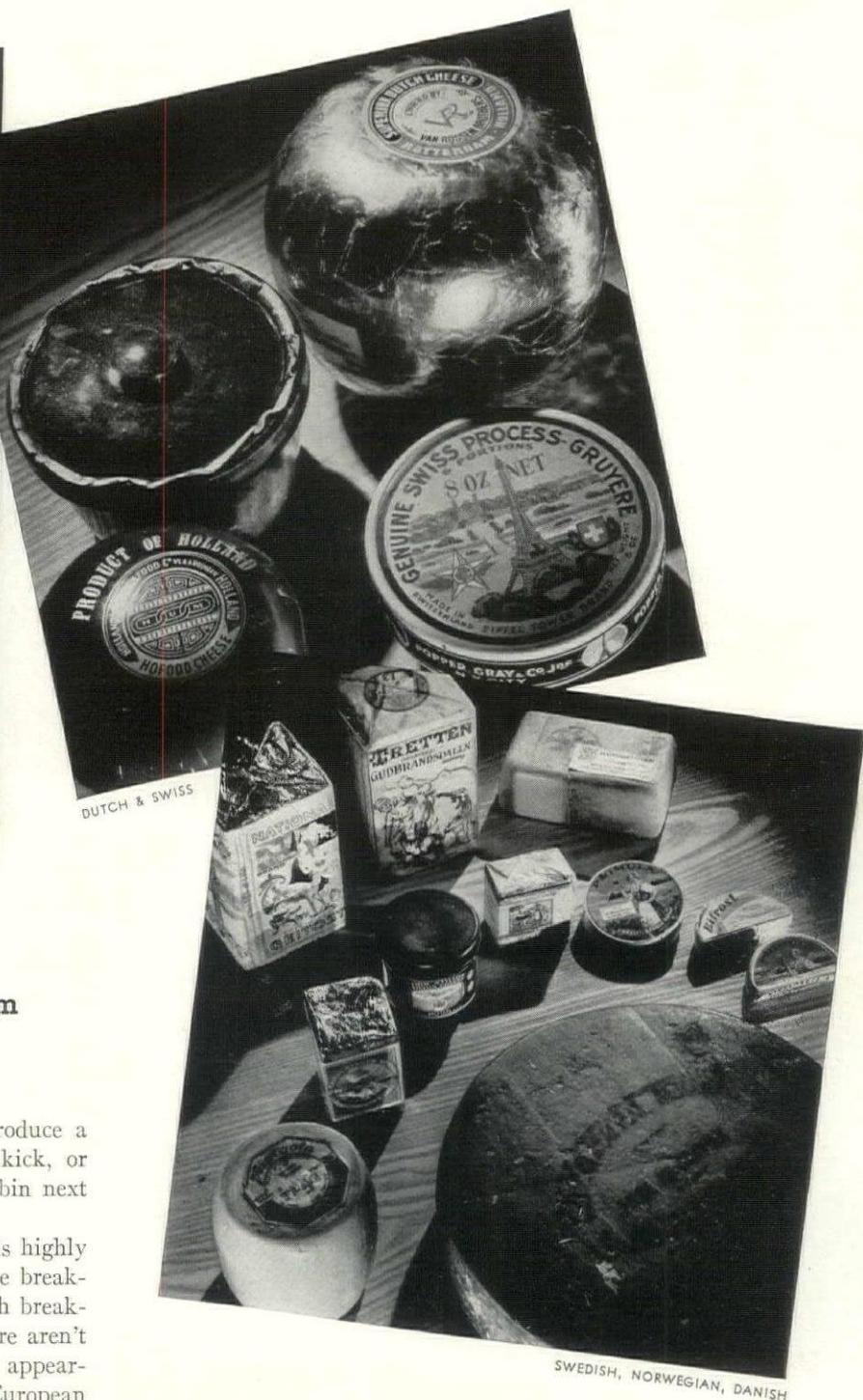


A WELL-SUPPLIED CHEESE BOARD

Cheese to add that final fillip

PERHAPS it's the new beer, or perhaps it's the slow and gradual change in the manner of living with such a great number of us that has brought cheese to the foreground these days. But, whatever it is, delighted indeed are we oldtimers, and I mean cheese fanciers, to welcome the new hordes of converts. Cheese is one of the most fascinating foods not only for its almost endless variations of tastes and textures, its subtle gradations of flavor, but for its adaptability, its kindly disposition of blending, either in the same pan or as an accompaniment, so readily with practically all foods. There's a grand time in store for you when you make new discoveries. Without leaving your own dining table you can eat your way around the cheese world. But, better yet, don't do it by yourselves. Get a crowd together and try my favorite party recipe—"eating your way around the world of cheese". Prepare each cheese on its correct wheaten mate, and serve all the appropriate accompanying beverages. It's perfect for an intimate group after the movies and the gourmets will bless you forevermore.

That's one way of packing lots of gastronomic experience into a single sitting, and if you are a novice at such an unusual gathering, you will pick up some new information from a sure to be present epicure who has perhaps been a student of cheese etiquette for these many years, and for the love of which he is even then about to get under way for Norway. And if he "never, nevers" you all over the place, continuing in his quaint, old fashion, "Now in Holland there is a proverb which roughly translated says, 'He who cuts my cheese like a boat, out of my house he goes'. Cheese, my dear, should always be cut—", don't be offended with him, rather listen to what he has to tell. And if you encourage him, you may dis-



for the epicure · By Frances Kornblum

cover that for your next dinner party you can introduce a new hors d'œuvre, salad dressed with some more kick, or perhaps a new inspiration for breakfasts at the cabin next summer.

Don't shudder at cheese for breakfast, because it is highly digestible, and if you are in the habit of eating large breakfasts it will contribute much of the foundation which breakfast-eaters say they need to start the day right. There aren't so many countries in Europe where cheese makes its appearance for breakfast, but then there aren't so many European countries where a hearty breakfast, as we understand it, is a custom. But in those that do, it is almost always a mild cheese, such as the Edam or Gouda in Holland. Munster is acceptable to some tastes, Gruyère to others, but the soft, fresh cheeses, cottage or cream, are always safe. The Italian peasant has his bit of Romano or Provolone with bread and a glass of wine for his breakfast, and peasants of other nationalities do likewise.

After breakfast, what is more natural than to think about lunch? Here we all find ourselves familiar with a long list of cheeses that are acceptable for this meal, be it just a hurried snack or an entrée dish prepared even for the Wednesday meeting of the club. It might be only a cheese sauce, or it may be a soufflé, a fondue, a Welsh rarebit, or a salad with a cottage or cream cheese basis. It may be solid or dainty as you please and yet be cheese. For sandwiches we might use Swiss Emmenthaler, American, Canadian Cheddar, Gruyère, sliced, melted or just spread. The possibilities are almost endless, and these are only suggestions.

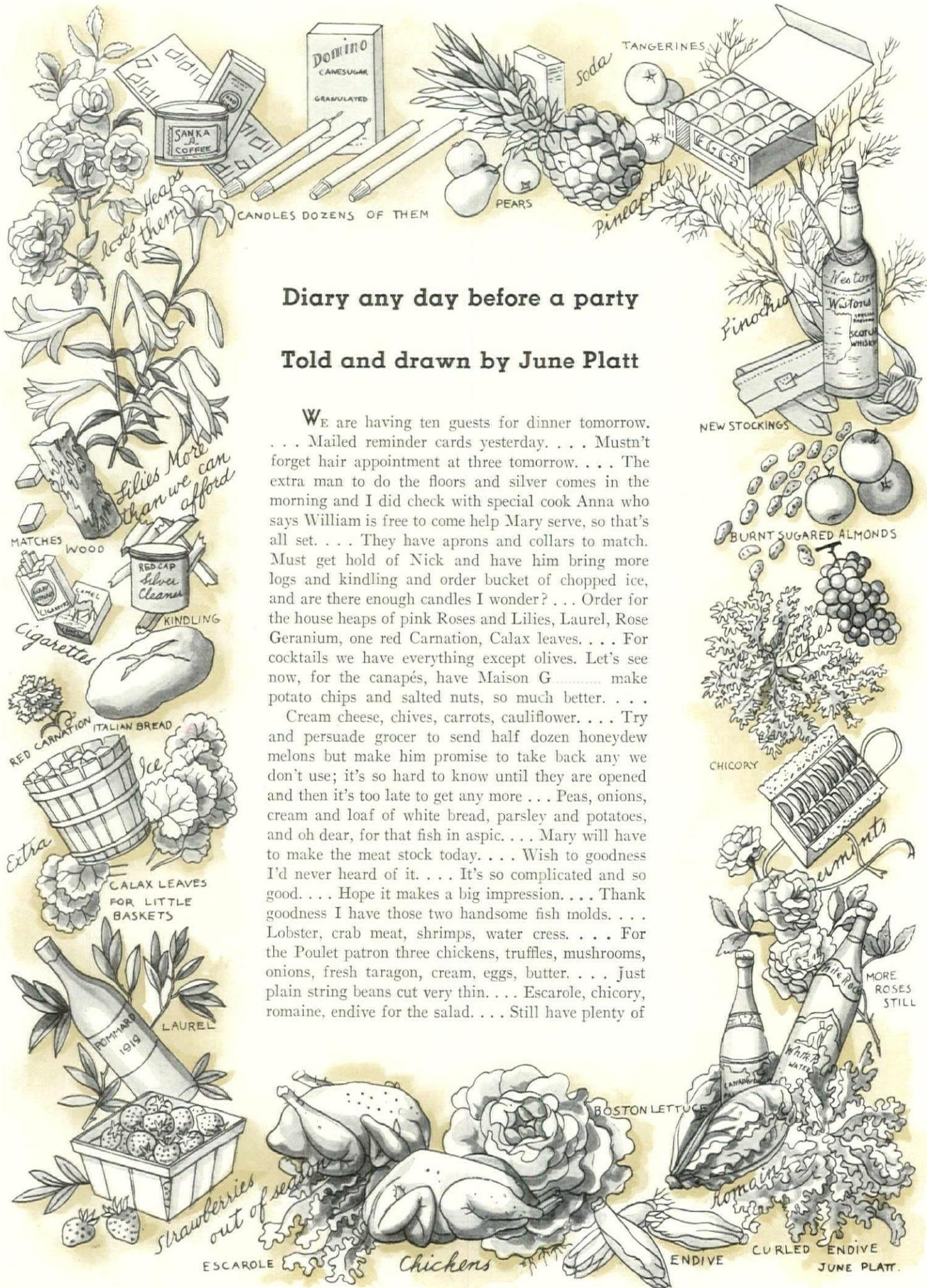
In the service of hors d'œuvres we all know how important a part grated cheese plays, but for a new treat try an all

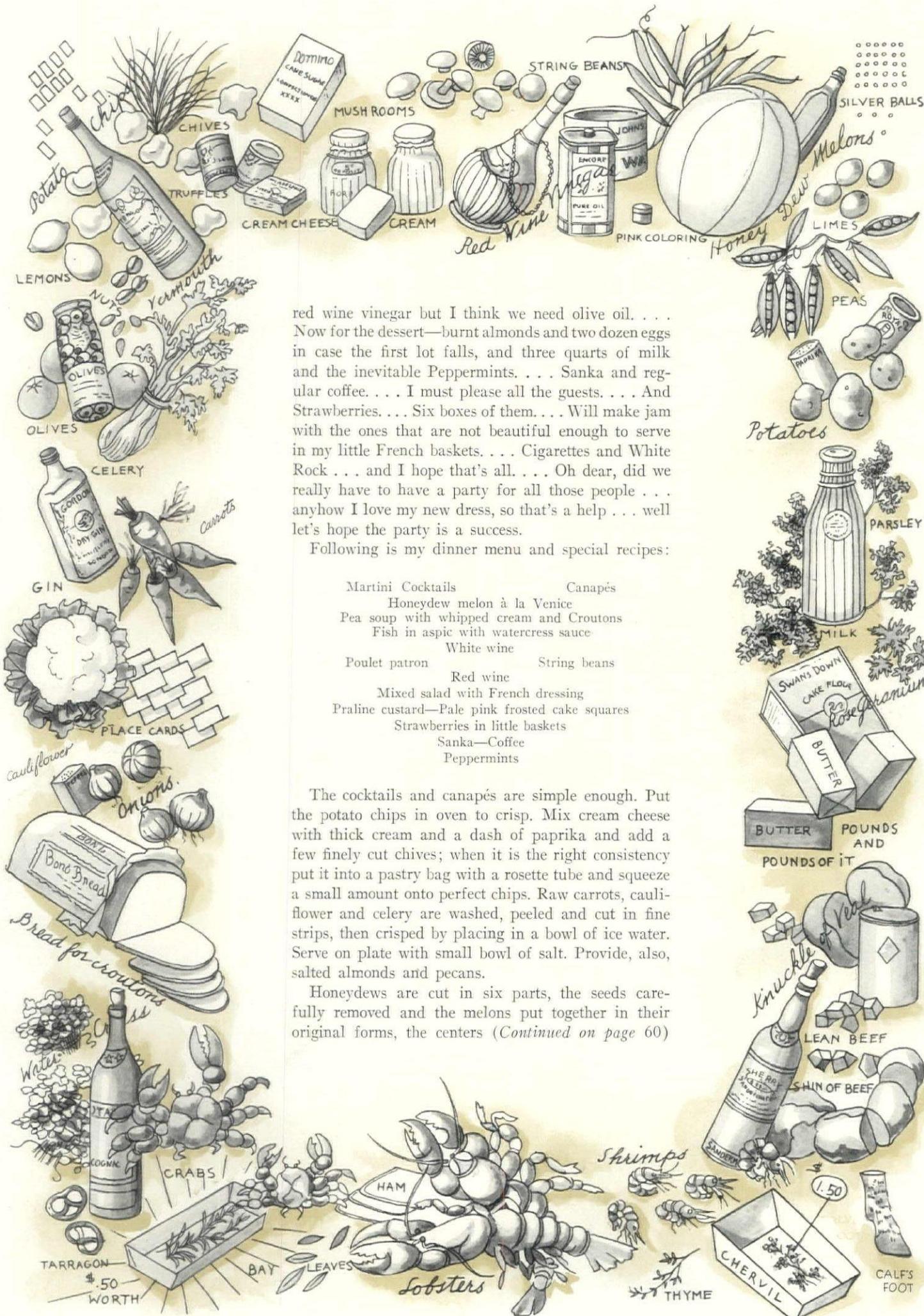
cheese spread done with that obligingly creamy-textured Norwegian Primula, or with its close relative, which I know only by the name of Karvi, slightly sharper and flavored with caraway seeds. And for something closer to what you have been in the habit of serving, try Sardelka, which is cheese and anchovies worked into a paste and squeezed from a tube. This last mentioned is not, strictly speaking, in the category of the cheese fancier's world, but for you who are inclined to be a little cautious, it will act as a link to connect two different classes of food.

Cheese, not to overlook another of its attributes, has a way of adding snap and pep to a French dressing for salad. But if you think that this additional tanginess can be gotten only with Roquefort, you haven't experimented enough. A sharp American, Gorgonzola, Cheddar or Cheshire rubbed in with the dry ingredients before the liquids are added, can be the reason for that little bit of difference between just a salad dressing and a creation.

Which advice could we better be guided by than that of the master gastronome, Brillat-

(Continued on page 68)





red wine vinegar but I think we need olive oil. . . . Now for the dessert—burnt almonds and two dozen eggs in case the first lot falls, and three quarts of milk and the inevitable Peppermints. . . . Sanka and regular coffee. . . . I must please all the guests. . . . And Strawberries. . . . Six boxes of them. . . . Will make jam with the ones that are not beautiful enough to serve in my little French baskets. . . . Cigarettes and White Rock . . . and I hope that's all. . . . Oh dear, did we really have to have a party for all those people . . . anyhow I love my new dress, so that's a help . . . well let's hope the party is a success.

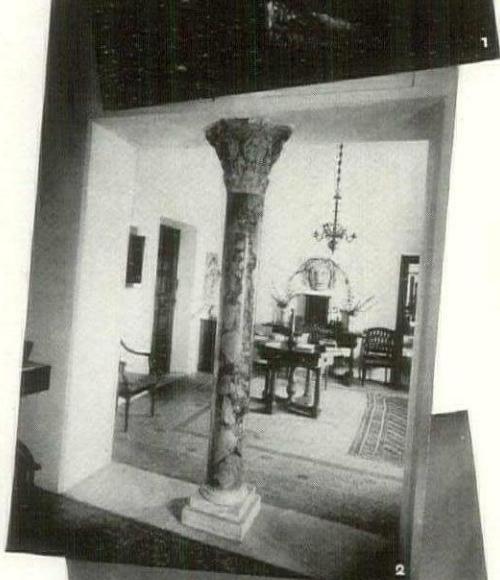
Following is my dinner menu and special recipes:

Martini Cocktails	Canapés
Honeydew melon à la Venice	
Pea soup with whipped cream and Croutons	
Fish in aspic with watercress sauce	
White wine	
Poulet patron	String beans
Red wine	
Mixed salad with French dressing	
Praline custard—Pale pink frosted cake squares	
Strawberries in little baskets	
Sanka—Coffee	
Peppermints	

The cocktails and canapés are simple enough. Put the potato chips in oven to crisp. Mix cream cheese with thick cream and a dash of paprika and add a few finely cut chives; when it is the right consistency put it into a pastry bag with a rosette tube and squeeze a small amount onto perfect chips. Raw carrots, cauliflower and celery are washed, peeled and cut in fine strips, then crisped by placing in a bowl of ice water. Serve on plate with small bowl of salt. Provide, also, salted almonds and pecans.

Honeydews are cut in six parts, the seeds carefully removed and the melons put together in their original forms, the centers (Continued on page 60)

San Michele, a home made famous by a man and his book



FOLLOWING the tradition of many a famous Italian villa, San Michele is built upon the site of older Roman splendor. Augustus shared with the patricians of his race a natural flair for scenic beauty when he exchanged Ischia, his private domain, for Capri as Imperial playground. Nor was he merely content to build anywhere on this incredible island, but chose with the discerning eye of an artist its outstanding spot: a jagged rock clinging to the mountainside a thousand feet above the sea, which commanded a glorious panorama of breath-taking, almost awe-inspiring beauty.

This panorama is one that cannot be embraced by the human eye in a single glance, or comprehended in a moment. Drenched in sunshine, vivid with myriad colors, beauty of Nature disputes with history for right of way over this scene, that from Ischia and the smoldering Vesuvius sweeps past the whole Gulf of Naples to end only with the distant temples of Paestum. Every inch of this amazing landscape carries proudly a fame of history or legend. Over the blue waters of the Mediterranean, these very waters at one's feet, the ships of Ulysses sailed, and nothing that meets the eye in this fantastic setting has changed since those far-distant days.

Here, then, it is as natural today as when Augustus and Tiberius walked these very terraces, that architecture and gardens should form one with the scene before them. Symbolized in the dreamy mystery of the

sphinx of San Michele that dominates its highest point, snow-white walls, shaded loggias that frame glimpses of the splendor beyond through their graceful arches, and tall black Cypresses outlined against the deep blue sky, all are one with the view, the setting for the jewel that is theirs.

To create a house and gardens of the beauty of San Michele would be possible only for a man as unusual as Dr. Munthe, whose life has been as full, whose outlook as broad, as the view which he has chosen as his background. The villa knew no architects; his taste and energy alone raised its walls, his artist's dissatisfaction with an imperfect creation demolished and rebuilt them until the creation was perfect, forming with its gardens an integral ensemble.

"The proper way to build one's house is to knock everything down never mind how many times and begin again until your eye tells you that everything is right," he says in *The Story of San Michele*. "The eye is infallible, as long as you rely on your own eye and not on the eye of other people."

His is a northern eye that has wonderfully comprehended the southern art of living, where the house and park are so much part of a scheme that it is hard to know where one begins and the other ends: where courts, loggias, cloisters and terraces carry one into the other, making of the two an inseparable, almost indistinguishable whole. Throughout the property, adaptations of the native architecture have



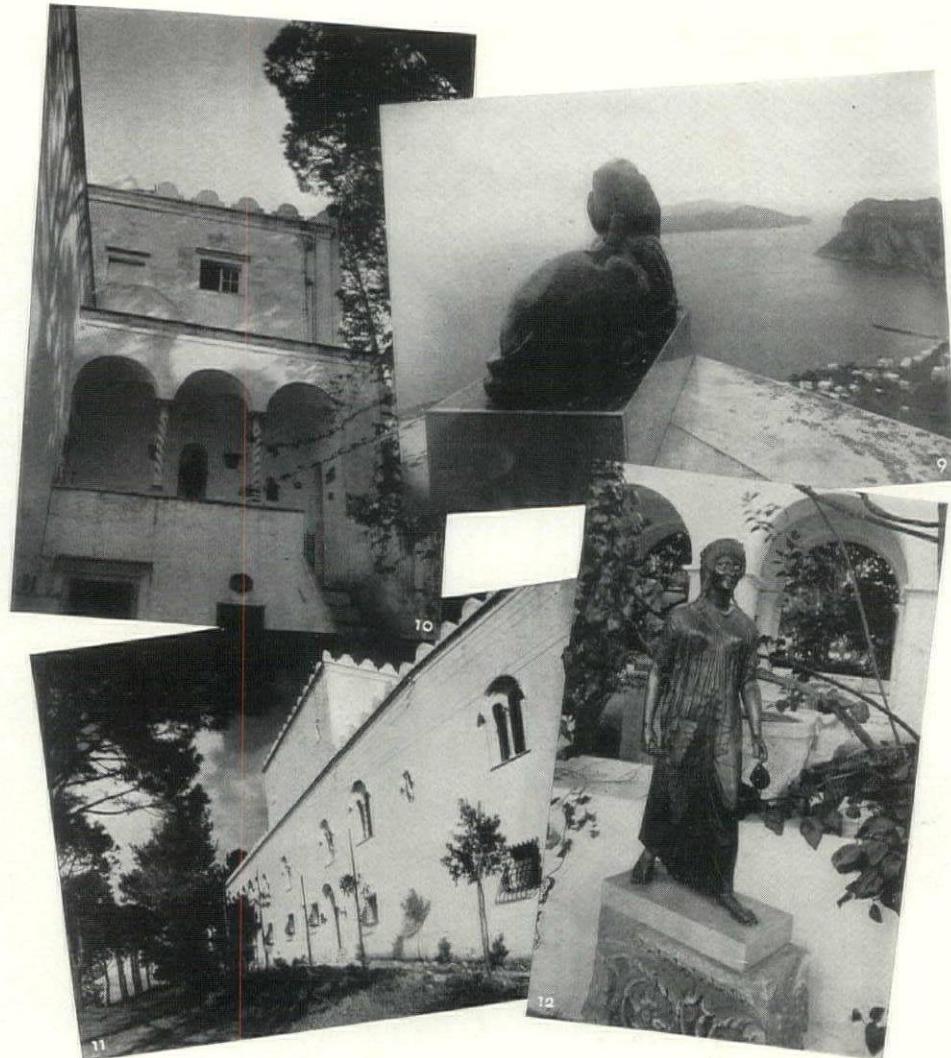
By Geoffrey Bret Harte

been largely used, and the domed roofs, thick walls and unexpected niches show to advantage under the somber shade of the Cypress trees.

Within the house the walls are the color of snow, the floors of ancient black and white mosaic, the ceilings gracefully vaulted, their delicate interlacing arches supported by columns of rare marbles, limpid to the eye, fresh to the touch. There is a wealth of Greek sculpture and superb wrought-iron, yet there is nothing to chill the most sensitive nature. Oriental rugs, age-stained Renaissance oak restore the balance, while in some rooms the delicate contours of the painted *settecento* Venetian furniture, in soft shades of yellow, pink and blue, give an almost festive touch to the monastic severity of architecture. Here are assembled treasures of all the ages, from the effigies of Egyptian gods whose years are counted in thousands, to the light-hearted graciousness of 18th Century furniture, blended together with the friendly sympathy of the connoisseur.

The reception rooms are reached from the entrance hall by a slender marble stairway that immediately initiates one into the scheme of collaboration between Nature and architecture, being in itself a loggia opening into the garden. There are no corridors; the rooms communicate directly with one another, but each has access onto a court, a loggia, a cloister or a terrace, accomplishing an almost imperceptible transition between house and gardens.

In the park, art competes with Nature in



beauty; a crumbling column, a statuette emerge from their hiding places of ivy or flowering vine, splashed with color; in the shade of a Fig tree or Cypress a great sarcophagus, a carved urn take new life with a dancing pattern of chiaroscuro. The Cypresses are of the great tradition. They came from the Villa d'Este at Tivoli, presented by Cardinal Hohenlohe, last of its lordly residents. Dr. Munthe brought them down in his yacht and planted them in great haste in a single night, for the next morning he had to leave.

Because San Michele nestles so close to the mountain, its glory is its terraces. Green and shady, buttressed by walls of mellow stone, they rise one above the other over the Gulf of Naples, offering to the beholder a treasure of untold beauty softly

framed in their living pillars of Cypress.

But architecture has not yet abandoned her prerogatives of hostess, she has merely graciously allowed Nature to assume them for a while. When one comes to the end of the gardens one will meet her again. At the extreme edge of the precipitous rock that hangs over a thousand feet of emptiness, stands the library that once was the Chapel of San Michele.

Many are the famous people who, for one brief moment, have been able to forget the cares of the world in the serenity of this spot. Here Eugenie, last Empress of France, often came, here also the unhappy Empress of Austria found peace before falling victim to an assassin's knife. Henry James, famous American novelist, worked in the library as others have done since.

SAN MICHELE is a treasure house. Beginning at top of page, (1) The cloister with antique fragments; (2) the Sala della Medusa; (3) the library, which was once a chapel; (4) the little salon with Renaissance and 18th Century furniture; (5) in the master's chamber is a fine 16th Century wrought-iron bed; (6) the Venetian salon; (7) the loggia is floored with rare marbles

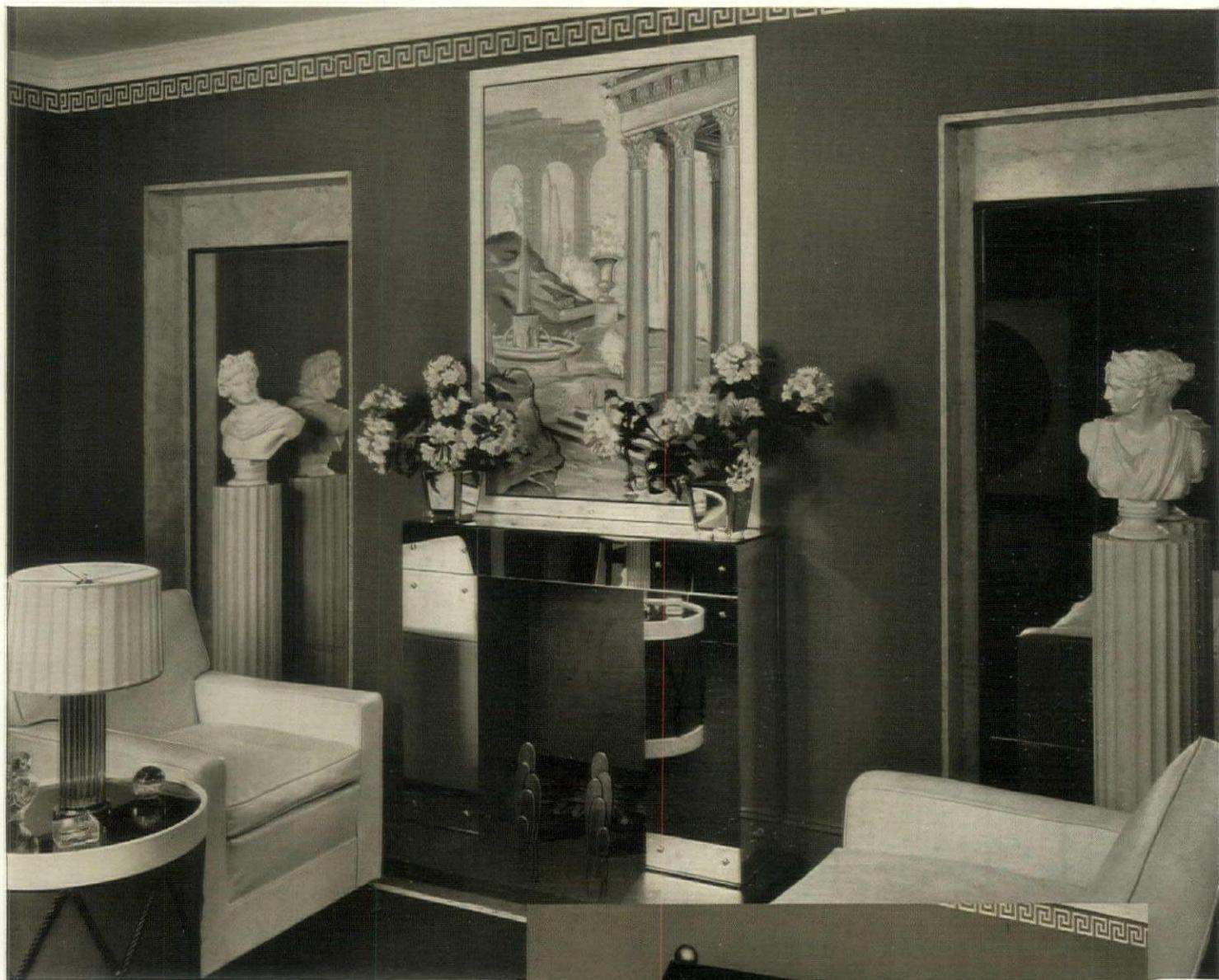
THESE treasures were assembled through Dr. Munthe's long life and extensive travels. On this page, (8) the shaded court with a Neapolitan well; (9) on the topmost pinnacle is set this sphinx to brood over the waters of the Mediterranean; (10) the sunken court and second story loggia; (11) façade of San Michele, familiar to visitors; (12) an ancient Artemis in the cloister





NYHOLM-PHILLIPS

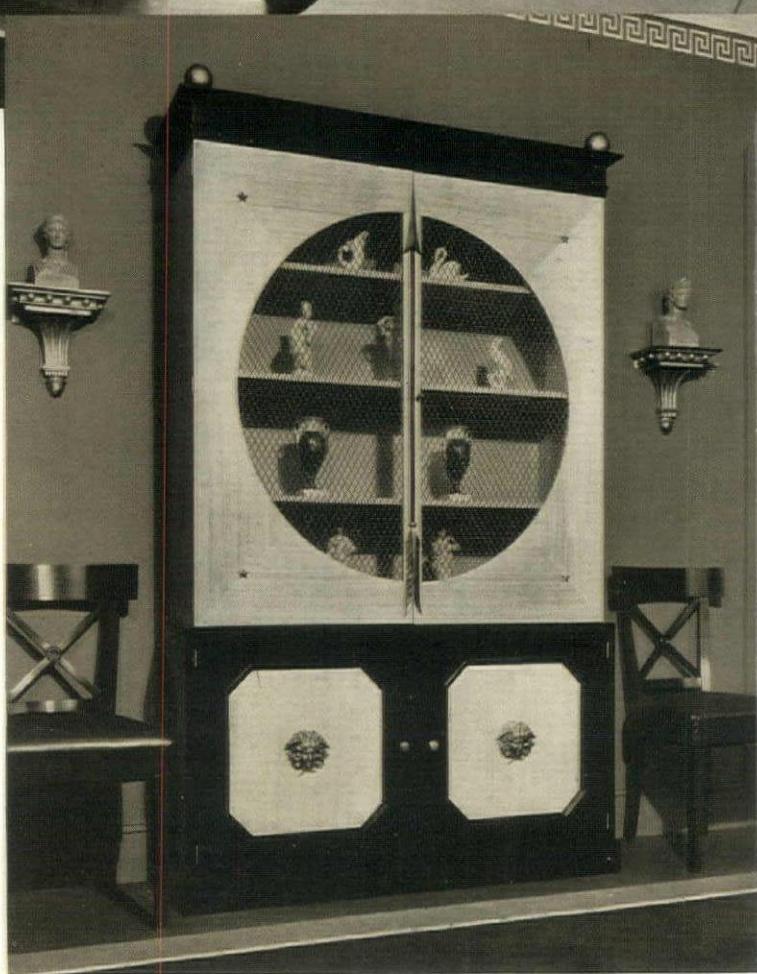
Larkspur and emerald frame Classic-Modern furniture



THESE two rooms designed by Lord & Taylor show you dramatic phases of Classic-Modern decoration. Walls in the living room above are emerald with mirrored mantel and recesses. The rug is deep blue and there are dazzling white notes in cornice, pedestals and furniture. This brilliant scheme is further enhanced by the use of glittering crystal accessories.

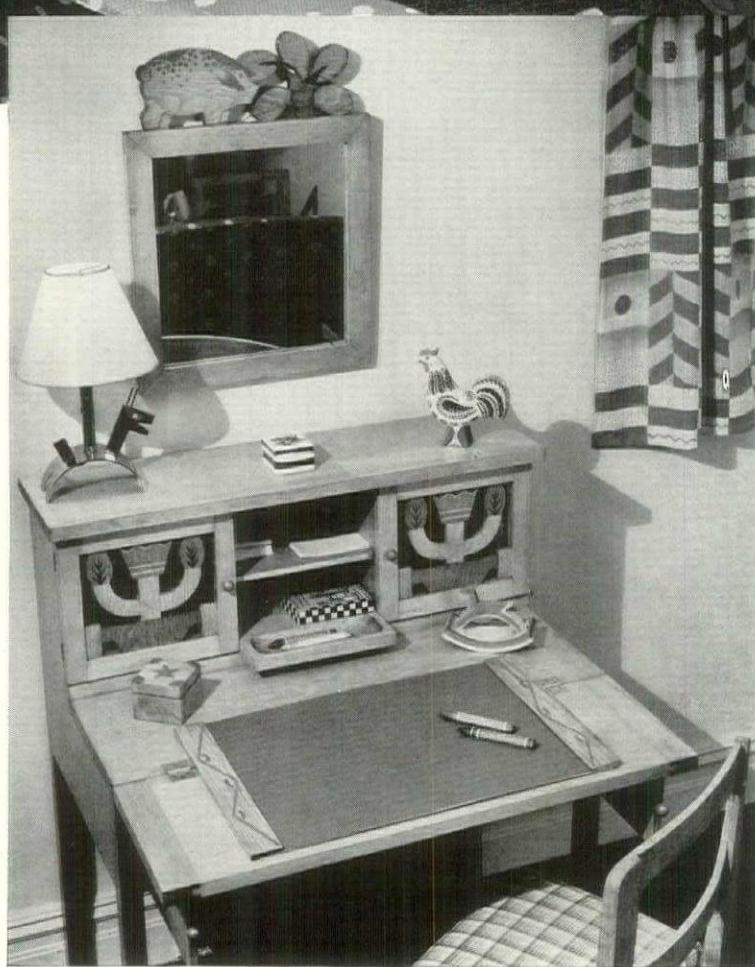
FURNITURE is modernized Empire combined with modern white painted pieces and a deep sofa and chairs covered in white leather. At right is an important cabinet of white mahogany and black enamel with gilded wire mesh doors. The drum table above is white with blue cords and a blue glass top. The curtains are in dark blue and white striped duck.

COLORING in the dining room opposite was inspired by the Bride's Delphinium House shown in the July House & Garden. Walls are pale larkspur blue, the rug deeper blue and the curtains silvery satin with crystal tie-backs. The Classic-Modern furniture painted white, with chair seats in deeper delphinium blue, is brilliant against this subtle background.





NYHOLM-PHILLIPS



**Story-book furniture for
small good girls and boys**

FURNITURE in a room of one's own, even if one is very young, is of supreme importance when there are friendly people offering company on every chair, and a variety of engaging animals decorating the other pieces about the room. This new furniture which was designed by Childhood, Inc. is of sturdy pine in its natural color. The gay cut-out figures, each one different, are hand-carved and stained soft tints

BOLD red and white curtains and a natural linen bedspread with red and white painted plaid design bring splashes of color against cream walls. The washable carpet is blue. On the shelf above the window is a parade of new toys—the Three Little Pigs, without the Big, Bad Wolf, are in yellow and red calico. Then there is a Mississippi River boat and a sturdy barge carrying barrels. Childhood, Inc.

Know the tapestry terms in general use

THE COLLECTOR of tapestries uses perhaps fewer strictly technical terms than are current for any other single subject, yet there are certain terms which are indispensable even in casual talk about these splendid hangings and panels that are objects of increasing wonder, as the days of their accomplishment fade into farther distance. There are certain facts too about notable sets of tapestries, weaving centers, and even the weavers themselves that an interest in tapestry presupposes with a sweeping gesture that takes much for granted at the very mention of the word. As in ancient China, her silk tapestries were the acme of the weaver's art and the treasure of the connoisseur, so from Medieval days to the 19th Century, the woolen tapestries of Europe were the admiration and envy of the great and the rich, even as they have again become to-day. Wolsey accumulated so tremendous a collection that the hangings of eight anterooms at Hampton Court could be changed every week of the year without repetition. An extraordinary performance, and one which did not escape the attention of the King, who made it quite clear to his "spiritual" advisor, that such magnificence was nothing less than kingly as he appropriated both the hangings and the walls of Hampton Court for a Royal Residence, by gift of course from the politic Wolsey.

ACTS OF THE APOSTLES: Original set from Raphael's cartoons made for the Sistine Chapel, Rome. Often reproduced. Cartoons purchased for Mortlake.

AMERICAN: Ancient native weaving in North and South America. See Navajo and Peruvian. Modern and Peruvian. Modern looms: William Baumgarten at Williamsbridge, New York, 1893-1929, French weavers from Aubusson, under Jean Fousadier; Herter Looms, New York City, 1908, by Albert Herter, the painter, continuing; Pottier & Stymus, New York City, 1910, brief period; Edgewater Looms, Edgewater, New Jersey, 1913, present output largely commercial; Vanderhoof Loom, Greenwich, Connecticut, 1913, home industry.

ANIMAL TAPESTRY: Design containing animals.

ANCIENT: Egyptian, Assyrian, Babylonian, Phrygian, Phoenician, Greek, Roman, and Coptic. Phoenicians traded in tapestries in Mediterranean countries. Nero paid about \$2,000,000 for a set of Babylonian tapestries. Ancient Egyptian, all linen. See Coptic.

ANGERS TAPESTRIES: See information under Apocalypse Set.

APOCALYPSE SET: Biblical scenes from Revelation—the Apocalypse. Famous designs, often reproduced. Oldest surviving Gothic set is an Apocalypse set at Angers.

ARCHITECTURAL PANEL: Design with architectural base, columns, and cornice, usually framing vase of flowers.

ARMORIAL OR HERALDIC TAPESTRY: Coat-of-arms simply rendered or decoratively elaborated in successive periods. Marriage tapestries with coats-of-arms of both husband and wife.

ARRAS: Chief weaving and trade center of Flanders, 14th and 15th Centuries, so that *arras* became the name for tapestry in English, as *arazzi* in Italian, and *pânos de ras* in Spanish. Set of Arras tapestries in Cathedral of Tournai, Belgium.

AUBUSSON: French, named from city of weaving. Notable since 17th Century. Early examples—strong white and black contrasts; later, blacks lessen or disappear and cream, white, and crimson predominate. Early loose weaves, less hard and flat than later. Best examples, mid-18th Century. Designs by Dumons, Juliard, Ranson, Huet, and especially Boucher and Oudry. Oudry's Louis XVI rural scenes, La Fontaine's Fable subjects, and *verdures* popular. Wall panels and upholstery notable. Aubusson tapestry-woven rugs typical, few 18th Century examples remain.

BARCHESTON TAPESTRY: See English.

BAYEUX TAPESTRY: Famous embroidered hangings, not woven tapestry.

BEAUVAINS: French national works, established at Beauvais, 1664, the output sold and exported as well as for the Crown. Early *verdures* and *personnages*. Designs in successive period styles from Louis XIV period. Designs by Berain, Oudry, Boucher, Huet, etc. *Verdures*, *chinoiserie*, La Fontaine's Fables, notable. Upholstery, screen and wall panels made on low-warp looms.

BRUSSELS: See Flemish.

BURGUNDIAN: Notable weaving of Flemish type, from Gothic period. Dukes of Burgundy favored Flanders.

BYZANTINE: Garments and occasional hangings in Byzantine or Egypto-Byzantine style. A notable 11th Century portrait hanging in rich color range.

CANTONNIÈRE: Bed valance in straight narrow strips; added strips later concealed the posts; flower and bird designs.

CARPET or FOOT CLOTH: Tapestry-woven examples, both European and Asiatic. Indian, Turkoman, Caucasian, Central Asiatic, and Persian rugs in flat or tapestry-weave, for many centuries; perhaps were brought to Europe in the First

By Mr. & Mrs. G. Glen Gould

Crusade (1096-99), and used as curtains.

CARTOON: Full sized design in color, from which the weaver works. Made from the artist's sketch, or enlarged from some painting or print.

CHAMBER OF TAPESTRIES: 14th Century and later, included a bed canopy, dossier or head-piece, portières, and wall hangings.

CHINESE: *K'ō-ssū*, best known and most valued of textiles. Fine silk warp, silk or gold thread weft, threaded on needle. Lavish use of gold, or gilded paper wound on silk thread substituted. Characteristic use of brush-work to heighten certain color effects. Anciently made. T'ang period (618-906) examples with typical floral designs. 18th and 19th Centuries—wall and table hangings and garments. Hangings form elaborate series of pictures.

CHINOISERIE TAPESTRIES: Designs suggested by Chinese and East Indian subjects, with detached scenes and figures. Notably the Yale set, made for Elihu Yale in England by Vanderbank, a Fleming, 18th Century.

COPTIC: Later Egyptian, woven by Copts, Christians of North Africa, 1st to end of 13th Century; highly perfected 3rd-11th Century. Greek, Roman, Byzantine, and Saracenic influences. Borders, roundels, or squares for garments; decorative hangings rare. Notable collections: Cairo, London, New York, etc.

COUNTERFEIT ARRAS: Noted in 16th Century inventories, probably painted or stained cloth.

ECCLESIASTICAL: Tapestries woven for churches and cathedrals, usually with Biblical subjects, legends of saints, etc.

ENGLISH: French and Flemish weavers working separately, early 14th Century; armorial panels, etc. 15th Century—much local work; notable Tudor Rose panel, Winchester Cathedral. Mid-16th Century—immigrant weavers at many places; most important looms at Weston and Barkeston, established by William Sheldon, who sent Richard Hyckes to the Netherlands to learn weaving. Barcheston work, Flemish and Italian influence, English interpretation and execution: armorial panels, Biblical subjects, etc.; English county maps. Mortlake works, 1619-1703, greatest English industry; Flemish Renaissance tradition, characteristic contemporary borders; pure straw- (Continued on page 70)



**An old London town house
on historic Cheswick Mall**

By Pierre Dutel

STRAWBERRY HOUSE, now the home of Norman Wilkinson, well known British scenic designer, is located in a section of London brimful of historic associations. Next door, at Walpole House, Barbara Villiers, who through the favor of Charles II became Lady Castlemaine and Duchess of Cleveland, once made her home. Hogarth, from whose caricatures we gain our ideas of both the comic and the seamy sides of 18th Century life, and William Kent, the architect, lived nearby. At Walpole House later was conducted a famous school attended by many well-known people, among whom was Thackeray, who used this locale for some of the scenes in *Vanity Fair*.

As may be seen from these pictures Mr. Wilkinson has decorated the house and laid out the grounds after the fashion of the period when Cheswick saw its greatest period of glory. Furnishings are almost all real collectors' pieces from England, France and Italy that he has taken great pains to assemble.

Fine Aubusson and Chinese rugs, curtains of antique brocade and delightful Adam cornices and mantels make up interior backgrounds of rare beauty.



AT THE top of the page is the drawing room. Walls and woodwork are pearl gray. Rug and curtains are Chinese yellow. In this room is assembled a collection of alabaster urns and pedestals

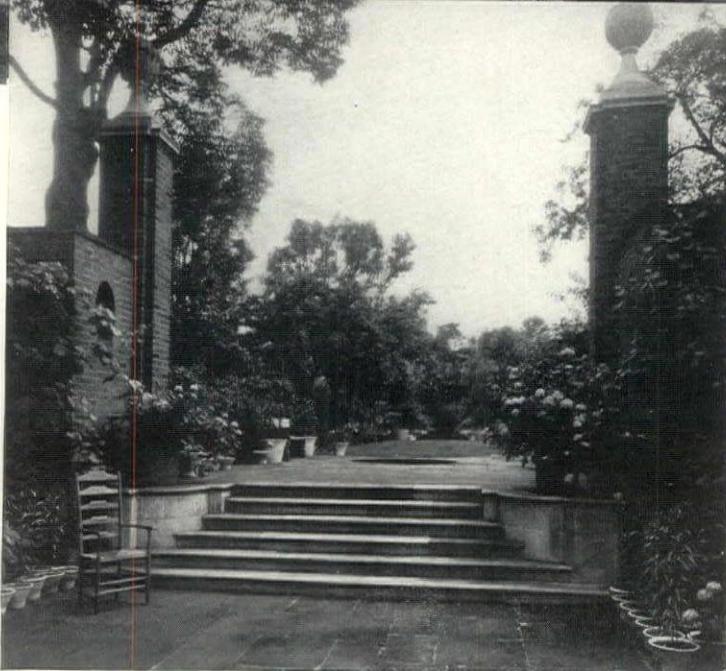
THE dining room, directly above, overlooks the Mall and the Thames. Walls are painted dove gray and green and the furniture is a combination of Sheraton, Chippendale, with a few Venetian pieces

THE house front is typical of the conservative British dwellings to be found in this old section of London—their exteriors unimposing yet sturdy and with a certain definite grace and charm





THE interesting layout of the gardens at the rear of Strawberry House has made them famous throughout England. A series of pools for aquatic plants has been set into the paved areas. White flowers are the favorites, and through most of the summer there is a great profusion of white bloom



AT ONE end of the garden is an antique glass conservatory originally designed by Chippendale and furnished with iron garden pieces. It is set before a square pool broken through paving tiles



JOINING one level of the garden to another is a well-designed flight of stone steps set between tall brick pillars framing an interesting vista of greensward lined with shrubs and potted plants

Lewisias—an outstanding native alpine clan

By Florens DeBevoise

IN A collection of alpine and rock plants probably no one species calls forth more appreciation than the Lewisias. The fact that they are native American alpines entitles them to a prominent place in our rock gardens and affections and no alpines require less care or give more regard in beauty than they.

As gardeners we are much slower than the British. They have shown a keen and discriminating interest in our native flora and their gardens contain many beautiful American plants which are seldom seen in our own gardens. Perhaps the reason which accounts for this is that we rely too much on methods of cultivation as given in English garden books. We forget that our climatic and soil conditions are totally different and when we use their methods, particularly with alpine plants, failure results and we decide that the plants are not hardy. Many gardeners have mentioned that they have had no success with Lewisias. They admit they have carefully followed English directions for full sun or they have used their own ideas and planted them on a flat surface which is a bad thing for any alpine of rosetted form.

In planting there are three things to bear in mind. First, as with most taprooted alpines, they must have a deep root run with plenty of drainage. Second, a compost composed of leaf soil, loam and a small amount of well decayed cow manure. When this is well mixed, add plenty of sand and stone chips. Third, plant in crevices with a downward slope in partial shade. This last is important as the intense light radiation during our eastern summers is far greater than that in their

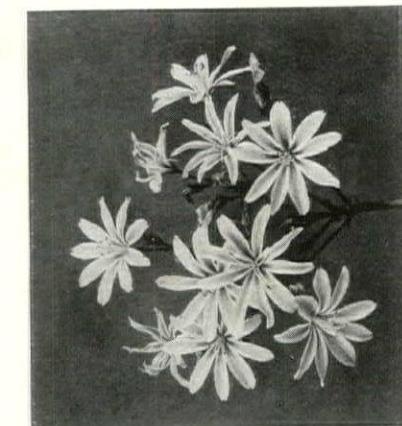
native northwest climate. From two to four hours of sunlight is quite sufficient for them in this climate.

The two troubles which beset Lewisias are root rot caused by poor drainage and too much moisture, and wireworms. When a plant is infested by this pest the best plan is to lift it, remove the wireworms, trim off portions of the root which have been infested, and pot up the plant until it develops new roots. When the leaves turn yellow and have a dried-out appearance it is a pretty fair sign that wireworms are busy.

Among the evergreen Lewisias, *tweedyi* takes rank as being one of outstanding merit in beauty and size of bloom. The flowers resemble a Waterlily in form and are of a soft salmon-pink, appearing in early spring. The leaves are longer and less succulent in structure than other types.

Lewisia howelli, another evergreen, may be distinguished from other members of the tribe by a crinkly curling edge to its leaves. The flowers have nine petals of a soft buff with a rose stripe. They are charming and produce blooms over a long period. And here is a secret to prolong the bloom of Lewisias producing flowers in cluster heads. When the first bloom is almost spent, break off the stems close to the rosette and at once the little plant sends up new flowering stems to take their place. This year one *Lewisia howelli* in my garden produced 350 blooms by this method and flowered from early May to mid-July.

Lewisia heckneri is similar in flower and form to *L. howelli* except that the leaves are ovate instead of spatulate, and



their edges are not crimped, but are marginated with stiff little hairs.

Lewisia finchi is another fine type closely resembling *L. heckneri* except that its leaves are more succulent in structure and the edges are smooth. The flowers are a lovely pink with white margins.

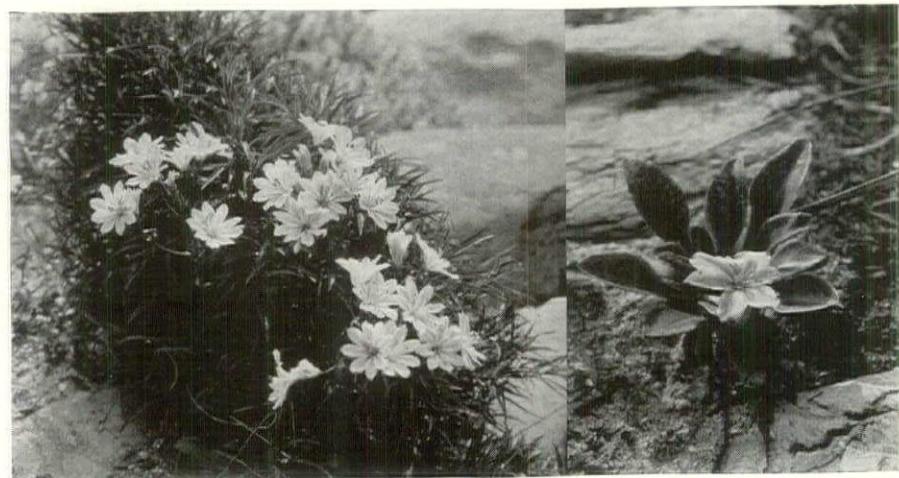
Lewisia cotyledon closely resembles *Sax. cotyledon* except that there are no lime encrustations as in the latter. It is a shy bloomer and not particularly interesting on this account.

Lewisia columbianum is found in the mountains of Oregon and British Columbia. The dark green, evergreen, tightly clustered rosettes are very attractive. The pale pink blossoms appear on six-inch stems and the blooming period continues from early May until the last of July. This species and its varieties require more sun than others. *L. columbiana rosea* has the same form as the type, but the flowers are produced in greater profusion and are of a rosy lavender color.

Lewisia leana has slightly larger rosettes than the above and the leaves resemble enlarged pine needles with a flattened surface. The flowers vary from white to red.

Lewisia oppositifolia is a deciduous species from the mountains of California and Oregon. It produces its dainty pale pink blossoms over a long period.

Lewisia rediviva was used by the North American Indians as a food. This type requires moisture during its blooming season and the soil should contain some peat and less sand than is required by other varieties. The flowers somewhat resemble a Waterlily. It loses its leaves when the blooms appear and after blooming disappears until the following spring.



J. HORACE MCFARLAND CO.

THREE of the best Lewisias are here presented. At the top of the page, *L. howelli*, with soft buff, rose-striped blossoms. Extreme left, *L. finchi*, pink blossoms marginated with white. Left, the almost Waterlily-flowered *L. tweedyi*, soft salmon-pink blossoms opening in early spring

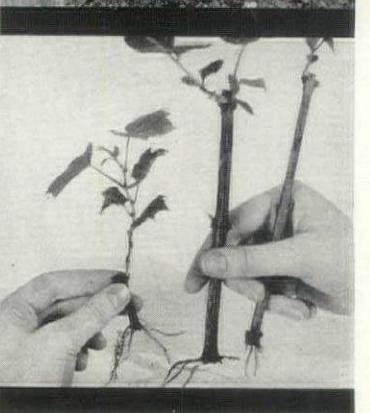
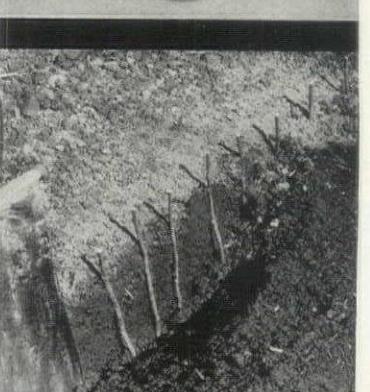
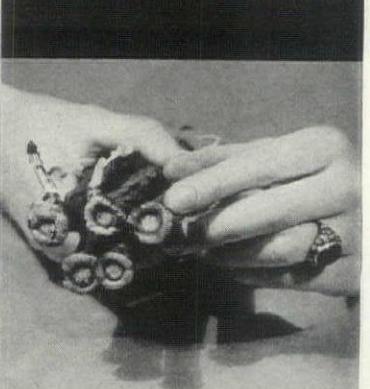
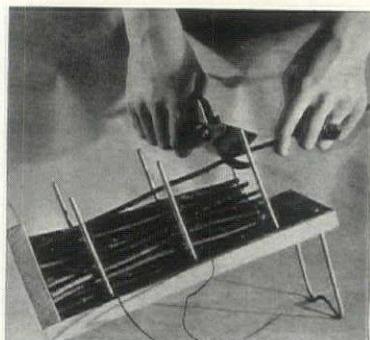
An expert demonstrates how plants are propagated

HARDWOOD CUTTINGS

THIS is the third of a series of pages illustrating photographically various methods of plant propagation as demonstrated at the Brooklyn Botanic Garden under the direction of Montague Free, Horticulturist. At the left is the stand used to facilitate the bundling of any hardwood cuttings

SEED POINTERS

SOME kinds of seeds require considerable preparation before they are in condition to be sown. Here, for example, are two stages in the career of a Hawthorn: At the left, cleaned seeds ready for stratification; at the right, the fruits before maceration of the pulp and the removal of the seeds



AFTER the ripened wood cuttings have been made and tied in a bundle they are buried in damp peat-moss and stored in a temperature of about 45° until they have formed calluses. The time necessary for this formation varies somewhat, but generally speaking the process will take all winter

WHEN the cuttings are removed from the storing medium in the spring their butt ends will show more or less complete rings of callus, and perhaps an occasional shoot of new growth. It is from these calluses that the roots will start when suitable growing conditions in soil are provided

THE fourth step shows the method of planting the callused cuttings in nursery rows out-of-doors. It will be noted that they are set vertically and quite deep in the soil, with their callused ends down. In this location they will develop both roots and new top growth

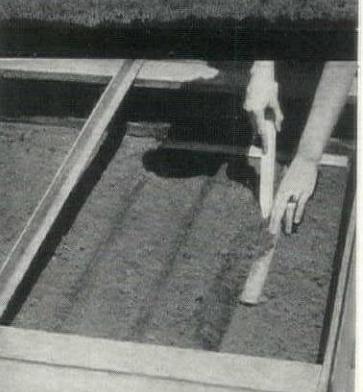
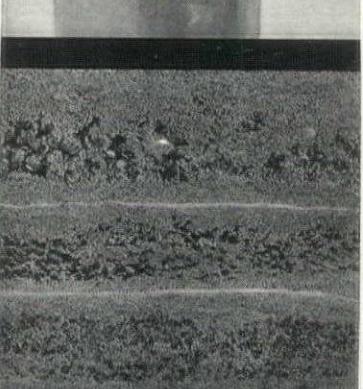
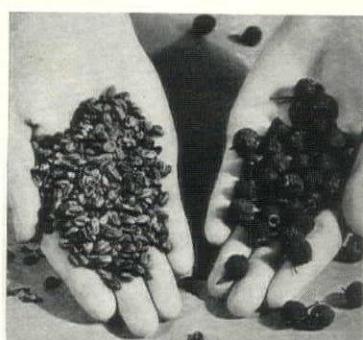
NEW young plants that have resulted from following the foregoing steps. From left to right they are: A "single eye" rooted Grape cutting; Bush Honeysuckle; and Forsythia. Many kinds of shrubs and woody vines, and some species of trees, can be propagated quite easily in this manner

SEEDS with pulpy covering, of which Barberry and Dogwood are familiar examples, should be macerated and have the pulp washed off before stratifying or planting. This is done by soaking them in a suitable vessel of water until the pulp definitely softens and then finally disintegrates

SEEDS in glass-fronted box of moist sand to show method of stratification. This practice is followed with seeds which lose their vitality if allowed to dry and with those requiring a year or more to germinate. The different kinds are kept separate by long strips of muslin laid down horizontally

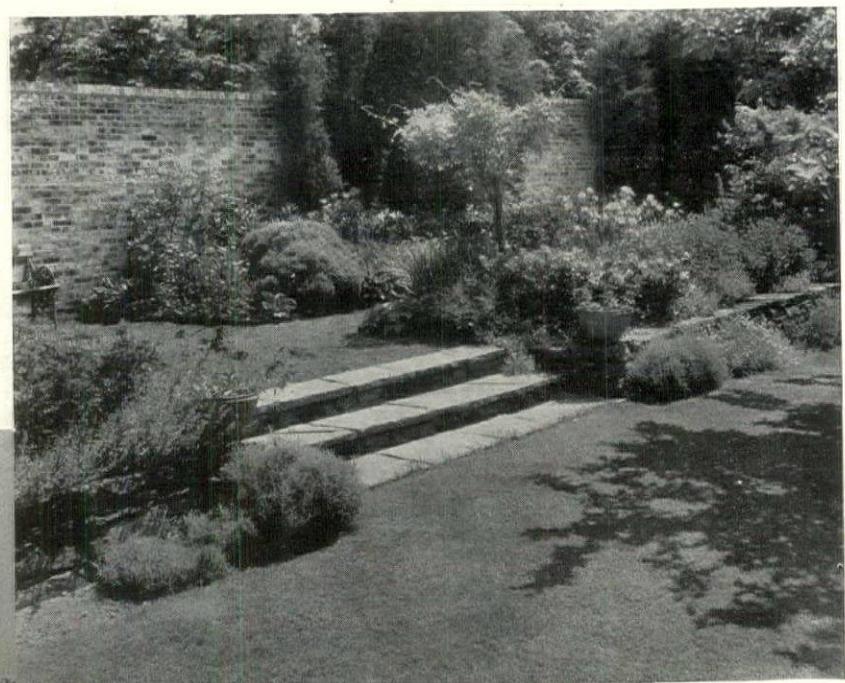
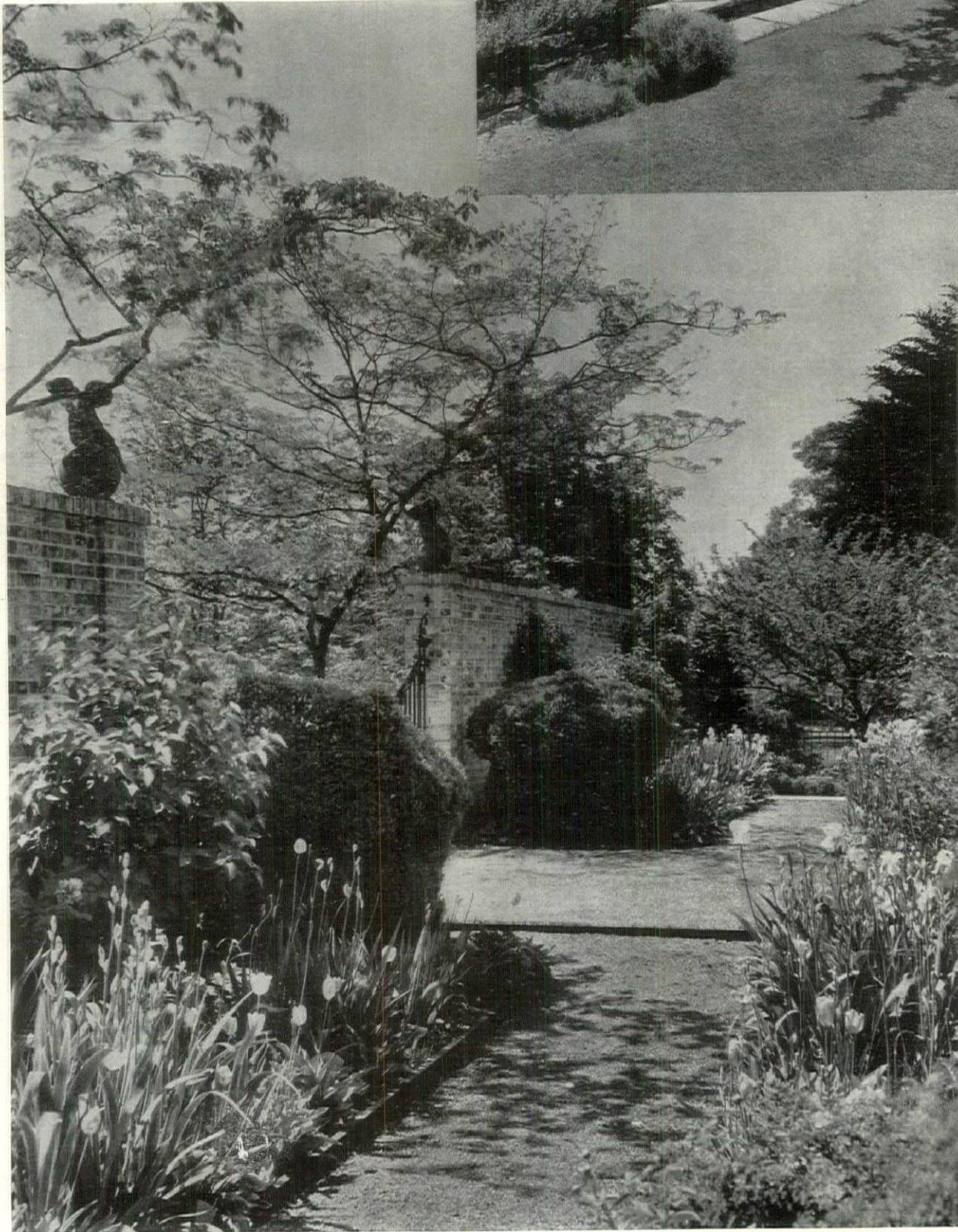
IN THE spring the seeds may be planted in a cold-frame or the open ground in drills made deep enough to enable them to be covered with soil equal to twice their diameter. These drills or shallow trenches can be made conveniently with a pointed label and a lath used as ruler

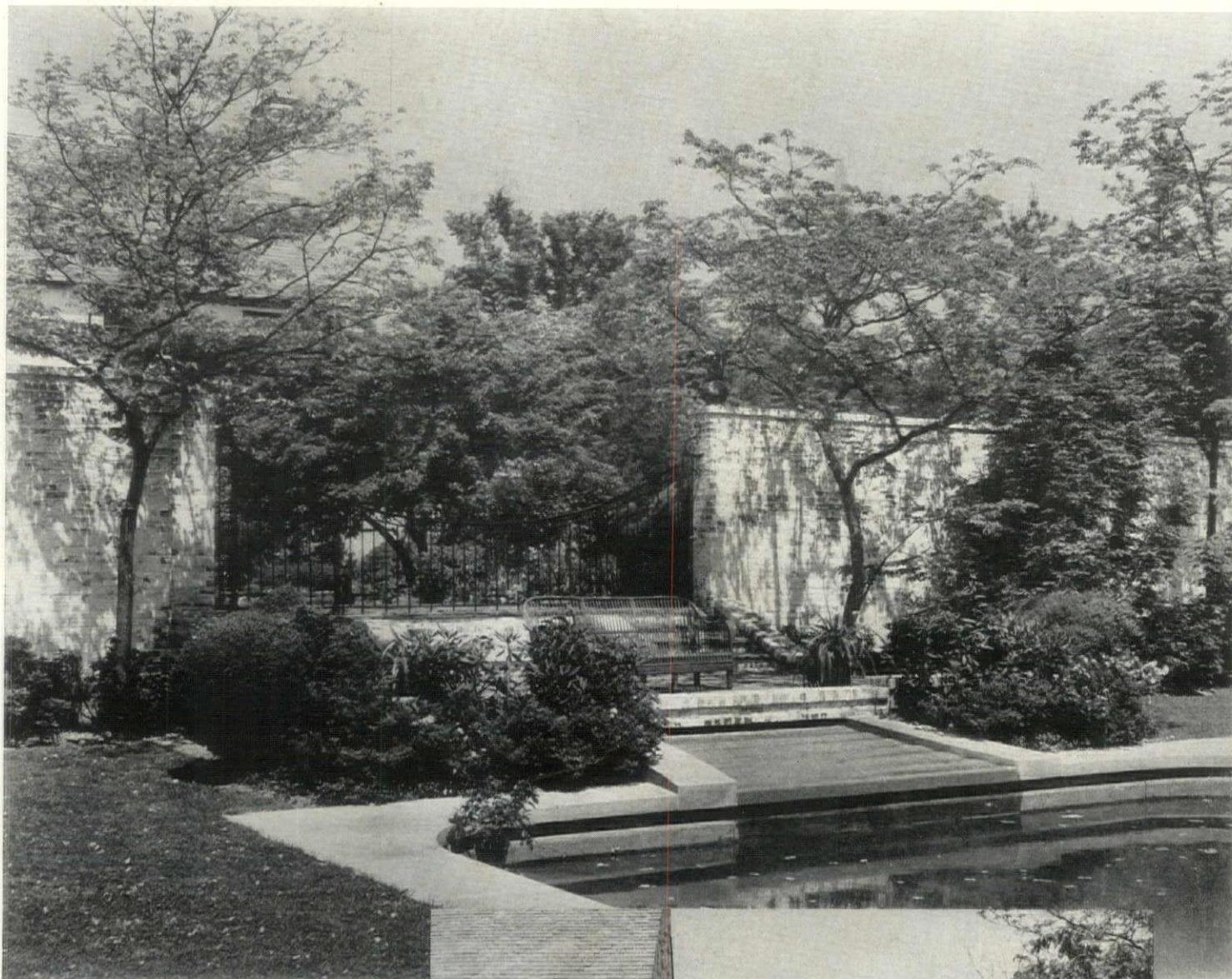
PERHAPS the greatest danger to young seedlings is "damping off", the results of which are shown in this pan of Amaranthus seedlings. This is a fungus disease caused by overcrowding, poor ventilation and light, overwatering, etc. Its victims wilt down and generally die out completely



G. W. HARTING

Within the walls that gird a
quiet garden on Long Island



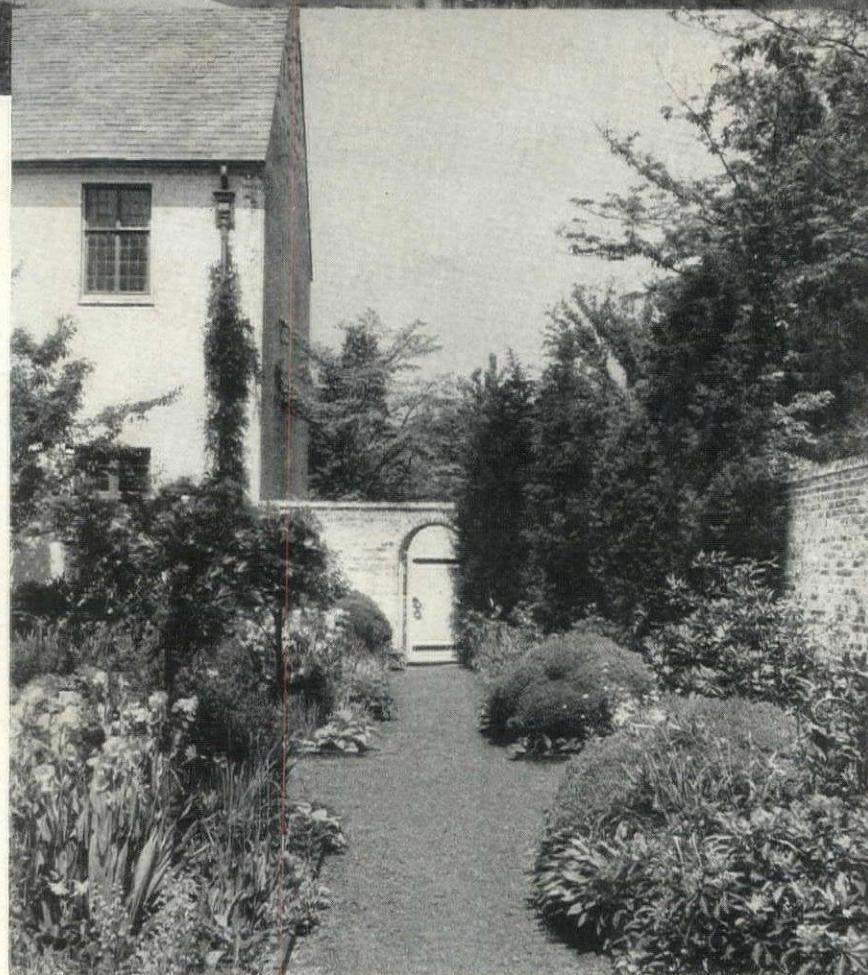


THE brick-walled garden of John P. Kane at Locust Valley, L. I., exemplifies the successful blending of trees, shrubs and herbaceous plants. Two of its levels are shown at the top of the opposite page. Louise Payson was landscape architect

THE richness which comes with studied simplicity is everywhere apparent. In the photograph at the left it is achieved by the arrangement of specimen Box, Lilacs, Tulips and Iris, with a few small trees of different kinds used for accents

EVERGREEN plantings partially inclose the terrace which overlooks the formal pool. Here provision is made for an artificial inflow of water over a wavy stream bed. Beyond, wide grilled gates permit a far view of lawns and trees

WHERE the inclosing wall meets the house an arched door invites comings and goings. Here again emphasis is laid on evergreen plantings, so that greenery is pleasantly prominent from the house windows even during the winter months



GEORGE H. VAN ANDA

The Gardener's Calendar for December

This Calendar of the gardener's labors is planned as a reminder for taking up all his tasks in their proper seasons. It is fitted to the climate of the Middle States, but may be made available for the whole country if, for every one hundred miles north or south, allowance is made for a difference of from five to seven days later or earlier in the time of carrying out the operations. The dates are for an average season

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
In the first place, the site of the rock-garden must be open. It must not be overhung by trees or bushes of any sort. It must not be near trees or big bushes of any sort. If there are unavoidable neighbors, a deep trench must be made between them and the rock-garden, all their roots must there be cut off, and a deep hedge of upright flagstones be sunk underground to prevent their intruding anew.—From <i>The English Rock Garden</i> , by Reginald Farrer.						
3. The metal parts of all garden implements should be cleaned and given a coating of heavy oil to keep them from rusting during the inactive season now beginning. If you leave them coated with dirt corrosion will set in and they will be harder to use effectively next year.	4. It is a wise precaution to go over the Grapevines and cane fruits carefully and tie them to their supports so that they cannot be broken by whipping about in the winter winds and storms. Strips of strong cloth are excellent for this purpose, as they will not chafe the bark.	5. A mulch of Pine, Hemlock or other conifer needles will help amazingly in maintaining the soil acidity which is demanded by certain flowers and shrubs. Leave it on continually, winter and summer, and add a little each year to make up for the lower layer's gradual rotting away.	6. Deciduous tree and shrub pruning is now timely for practically all kinds except the spring-blossoming bushes that set their flower buds during the preceding summer. These last will not be injured by winter pruning, of course, but their flower display next spring will be sacrificed.	7. All recent tree wounds of any size, whether caused by accident or by pruning, should be given a coat of heavy paint to forestall decay induced by entering moisture. In time the new bark will grow over the injury, completely covering it; meanwhile, the wound is protected.	1. For a constant succession of Paper-white Narcissus to blossom in the house, plant a fresh batch of bulbs every ten days in decorative bowls filled with pebbles and water. Other plants worth trying, if planted in fibre, are Crocus, Trumpet Narcissus and Lily-of-the-Valley.	2. Before the winter really shuts down, give the compost heap a final turning over with a fork so as to mix in the latest additions to it and hasten their decomposition into soil. A generous sprinkling of slaked lime will help things along and correct any tendency to acidity.
10. Trees that are to be moved with a ball of frozen earth around their roots may now have trenches dug to encircle them and facilitate the final digging later on. To guard against drying out, these trenches may be filled in with dead leaves or any rough litter.	11. Once started, feeding the winter birds should be maintained, as the feathered diners come to depend upon it, and may suffer severely if suddenly deprived of their supply in the middle of the season. Hemp, Millet and Sunflower seed, and suet are good standard foods.	12. At any time now you can go over the Gladiolus bulbs that you dug a month or two ago and rub off any adhering earth, bits of old bulb, and the new little bulblets still adhering. After this, sprinkle them generously with naphthalene flakes to destroy the wintering over thrills.	13. The specially prepared fibre which garden supply houses sell for planting indoor bulbs is excellent for Hyacinths, Narcissi and others. Moisten it and pack well so that the moisture will be retained and not too much air admitted to the roots of the plants as they develop.	14. Seeds of all sorts that are being held for planting in the spring had better be kept in dry receptacles where they will be adequately protected from the invasions of mice. One of the best seed storage outfits is a box of corked glass phials, recently put on the market.	8. Heavy winter mulching of Peonies is a mistake, as it is likely to result in the plants going "blind" or flowerless. Indeed, no protection is needed after the first year. As a general rule, never allow the crowns of Peony plants to be covered more than 3" deep with anything.	9. All of the ashes from the open fires this winter ought to be saved for garden use in the spring. They are a fertile source of potash, an essential plant food. In applying, scatter them thinly, especially on lawns. Hardwood ashes can be bought by the bag, in case you haven't enough.
17. Regular rather than sporadic attention to the needs of the house plants is essential to their continued welfare. Alternating weeks of care and neglect will prove fatal to all except the very toughest of the ironclad sorts. See November House & Garden for details.	18. Small Laurel branches kept in jars or vases of fresh water will last all winter in the house, retaining their form and rich green color for months. Cut them only from cultivated plants, as the wild bushes deserve all the protection that can be given them.	19. The fresh nuts of Hickory, Butternut and Black Walnut will often germinate quite readily if planted outdoors an inch or so deep and left there over the winter. The combined action of frost and moisture splits their hard shells and allows the root to emerge.	20. As a precautionary measure, there is something to be said for the policy of destroying the cocoons of various sorts found attached to tree bark and other crannies. A stiff wire brush and a keen eye will accomplish this job quite thoroughly in most situations.	21. A monthly examination of the stored Dahlia roots may be the means of saving the whole lot. Signs of shriveling or of rot are indications of the need to change conditions of air moisture, temperature or both. Do not keep them too warm, or they will sprout.	15. Tangled weed and grass patches make snug winter harbors from which field-mice can forage destructively through the bush fruit garden. A word to the wise should suffice, but if you decide to burn out these refugees, choose a windless day lest you fire the countryside.	16. It is said that the destructive Asparagus rust winters over on the tops of the plants' dead stalks. Naturally, these should be removed and destroyed by burning. Cut at the ground level so the stumps will be out of the way when the fresh crop comes up.
24. Azalea, Rhododendron and other hardy shrub and tree seedlings growing in the open often benefit by a loose winter covering of Pine branches to stabilize the soil conditions. If this is their first winter, a shaded coldframe is the safest place to carry them over.	25. A frequently neglected plant for cold-weather indoor decorations is the common Thunberg's or Japanese Barberry. Its graceful sprays with their scarlet fruit are most attractive and can be cut without remorse because of the plant's strong growing character.	26. A common house-plant equation is: Overwatering + poor drainage = sour, soggy, too dense soil. And sour soil is an evil which flowers dislike indoors no less than in the garden. Don't forget that plant roots must have a supply of air as well as food and drink.	27. Tree branches that have grown so much as to cast excess shade over the flower plantings should be cut off this winter while their falling can do no damage to the beds. A little such attention often makes a world of difference in the subsequent appearance of the flowers.	28. Cold weather finds the Polson Ivy relatively harmless to most people. But if you burn any of it on the brush pile, choose a quiet day and be careful not to inhale the noxious smoke. Very serious injury may follow if any of this is taken into the throat and lungs.	22. Close examination of Apple and Wild Cherry twigs may disclose small, dark amber colored collars or clusters of insect eggs. These will hatch into husky colonies of tent caterpillars if not destroyed. They can be broken away from the bark, or the twig cut off and burned.	23. Palms in the house require plenty of light, but not enough to scorch them. Every month at least their foliage should be carefully rubbed clean with a soft sponge and water. If necessary, use a little soap, but be careful to wash it off fully with clean water.
31. Guards made of heavy tar paper or wire netting will save your young fruit trees from damage by rabbits if the winter proves to be a snowy one and bunny food becomes scarce. Better put these on now if you have not already done so, for rabbits sometimes work fast.	<ul style="list-style-type: none"> ○ Full Moon, 1st day, 8 h. 31 m., evening, E. ○ Last Quarter, 10th day, 1 h. 24 m., morning, E. ● New Moon, 16th day, 9 h. 53 m., evening, W. ○ First Quarter, 23rd day, 3 h. 9 m., evening, E. ○ Full Moon, 31st day, 3 h. 54 m., evening, E. 		<p>First Week: Bleak, gray and cold, a definite end to autumn. Second Week: A flash-back to Indian Summer, followed by a cold northeast rain. Third Week: No snow as yet, but plenty of bitter wind. Fourth Week: Stormy—a touch of snow, then rain, and finally sleet.</p>			

Old Doc Lemmon says you can't beat the crows

"THERE'S no gittin' around it—the crow's a great bird, an' I can't help admirin' him. Mebbe he's a crook an' a thief an' a gol-darned nuisance, but he's got brains an' sperit an' he knows how to take care of hisself. When ye come right down to brass tacks, a critter that can stand up ag'in ev'rythin' us humans can do to git rid of him,

fair or foul, must hev some purty blamed good stuff into him."

"I've knowed crows all me life, year in, year out. I've watched 'em when times was easy for 'em, like in corn-plantin' season, an' when times was hard in winter. I've seen 'em in fair weather an' foul, but I've never knowed one of 'em yet

to look like he was even worried about life, let alone discouraged. Seems like there never was a crow hatched that didn't keep a full bag o' tricks under his wing no matter what happened to him. There's a lot to be said for that sort o' sperit; some folks, I reckon, could stand hevin' more of it, specially these days."

*The
connoisseur's
own
Bouillon!*

THERE is an ultimate perfection in the blending of Bouillon which is instantly apparent to the taste trained in every nuance of fine flavor. The bouquet that greets you in each spoonful of Campbell's Bouillon proclaims the chef who is master of his Art. It is just such a bland, persuasive flavor as opens the formal dinner or luncheon to the complete liking of guests and hostess. Clear as glistening amber. Invigorating with the tonic richness of choicest beef. Delicately flavored with celery, onion, leek, parsley, herbs and deft seasonings. The extra strength of its beef broth makes it splendidly appetizing and healthful for the regular family table also — and for the sick room!



21 kinds to choose from . . .

Asparagus
Bean
Beef
Bouillon
Celery
Chicken
Chicken-Gumbo
Clam Chowder
Consomme
Julienne
Mock Turtle
Mulligatawny
Mutton
Ox Tail
Pea
Pepper Pot
Printanier
Tomato
Tomato-Okra
Vegetable
Vegetable-Beef

LOOK FOR THE
RED-AND-WHITE LABEL



EAT SOUP AND KEEP WELL

Campbell's Bouillon

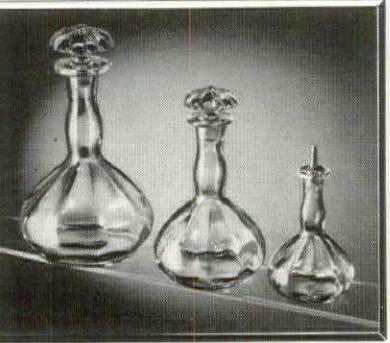
GIVE THEM OR KEEP THEM
BUT

GET THEM!

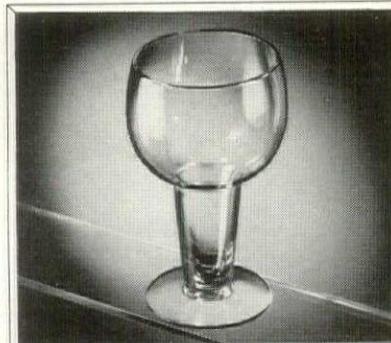
These are but a few of Fostoria's endless glassware crea-tions in addition to beautiful stemware and dinnerware



A amusingly attractive canape and cocktail set that is as convenient at a "stand-up" party as an extra pair of hands.



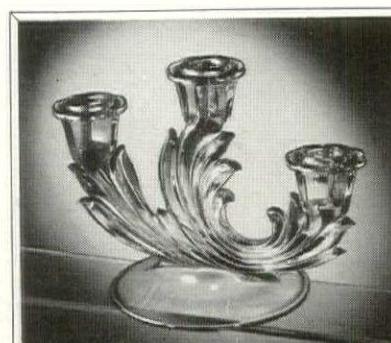
A beautifully designed, matched bottle set. Decanter, Cordial and Bitters (with squirter top). Choice of colors, or crystal.



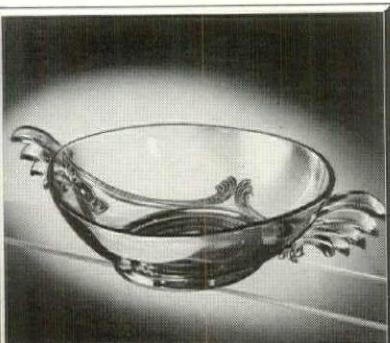
A clever hollow-stemmed twelve-ounce beer glass. Lets you serve beer without transforming your dining room into a Rathskeller.



Regardless of the design of your furnishings, this beautiful prisms candelabra will be sure to make itself gracefully at home.



We call it a "Trindle." Countless discerning hostesses call it the most attractive three-candlestick they have ever encountered.



This exquisite Fostoria bowl has an amazingly ingratiating way of fitting itself in with your dinnerware. Choice of colors.

Fostoria glassware comes in both crystal and colors, in-cluding the new Regal Blue, Empire Green and Burgundy

Fostoria

Fostoria
MADE IN U.S.A.

THE GLASS OF FASHION

Diary any day before a party

(CONTINUED FROM PAGE 45)

being first filled with crushed ice. Serve on a bed of crushed ice on deep glass platters with quartered limes around the edge. The idea is to make the melons look like bubbling fountains. This is hard to accomplish but gratifyingly pretty if done right.

For the soup provide 3 lbs. of fresh peas, 4 or 5 white potatoes, 6 white onions, butter, one pint of thin cream, one-half pint of thick cream, white bread for croutons, parsley chopped very fine, salt and freshly ground pepper.

Peel and cut fine the potatoes and onions. Put a large piece of butter in an enamel pan; add the potatoes and onions and a little boiling water and cook until quite soft. Cook the peas separately in not too much water and be careful that they remain green. A small pinch of soda is, of course, the trick. When the peas are tender pour off the juice but don't throw it away, you will need it later. Add the peas to the potatoes and put all of this through a fine sieve. Place in a double boiler and keep hot on back of stove. When ready to serve add the thin cream and as much of the juice from the peas to make the soup the right consistency, and salt and pepper to taste. Serve piping hot in hot soup plates with a tablespoon of whipped cream and a few tiny croutons and a pinch of chopped parsley.

THE fish in aspic isn't quite so simple. In the first place the aspic has to be made the day before the party. Also the lobsters and shrimps and crab meat should be ordered the day before so that the butcher can deliver them early the morning of the party. Otherwise there wouldn't be time enough to cook the lobsters and shrimps and pick over the crab meat and get the whole thing in the refrigerator by two o'clock which is where it ought to be if it's going to be thoroughly chilled and jelled by dinner time.

Put in the bottom of a soup pot $\frac{1}{8}$ lb. chopped carrots, $\frac{1}{8}$ lb. chopped onion and a small bunch of soup greens consisting of parsley, chevrol, taragon, thyme and bay leaf. Now add a pound and a half of the shin of beef and a pound and a half of the knuckle of veal, cut in pieces. Now put this on a moderate fire and sear slightly, wet with a wine glass of cognac and a bottle of dry white wine and let simmer gently for a while, then add three quarts of water and a calf's foot which has been washed and cracked and brought to a boil in a separate pot of water, and a half pound of ham which has also been brought to a boil separately. Before the liquid actually boils, skim very carefully, and when it does boil, cover and put it on the back of the stove or on a small light and let simmer for five hours, never having it really boil. The next operation is to strain through a fine sieve and let it get perfectly cold so that the fat may be removed. Now pound two chicken giblets and one and one-half pounds of lean beef cut in squares. Put into a big pot, then pour in the stock, previously strained through cheese-cloth. This done, set it on the fire and stir constantly with a beater until the stock

boils. Put it on the back of the stove and let it simmer almost imperceptibly for twenty-five minutes or so. At the end of this time pass through a clean, wet linen napkin. If it then is not clear enough, clear in this manner: For each pint of stock use one egg-white. Beat the whites slightly until broken up or foamy, add a wine glass of sherry or dry white wine. Pour all this into the cool stock, place on stove again and bring very slowly to a boil, stirring all the time with an egg whip. Then on back of stove to simmer for ten or fifteen minutes. Pour once more through a wet piece of linen. In other words make a perfectly clear aspic.

The fish part is easier. Order one pound crab meat, two lobsters of about two and one-half pounds each, and three dozen shrimps. The lobsters should be washed and plunged into boiling water containing a tablespoon of salt, then boiled twenty minutes. The shrimps are washed and plunged into boiling water and cooked for twelve minutes. The crab meat is purchased already cooked and supposedly picked over by the fish man. It must be carefully picked over again, however, so no particles of shell or grit are left. When the shrimps are cooked, wash them in cold water, pull the heads off and remove shells, and take out the intestines, which are found along the middle of the back.

When the lobsters are cooked, wash them in cold water and let them get cold. Then chop off the claws, split the lobster lengthwise, remove and throw away the stomach and the intestines, which run from the base of the tail to the stomach. Crack the claws and remove the meat. Take out the meat from the body and slice it in thin slices with a silver knife. Have ready to use a bowl of lobster meat, thirty-six clean shrimps, the crab meat and the stiffly jellied aspic. Now take two molds shaped like fish. Put the stock on fire just enough to melt it. Put a pepper corn in each eye of the fish mold, and split the shrimps lengthwise with a silver knife. Place them in the bottom of the molds to imitate the scales of the fish and then pack in alternatingly the crab meat and the lobster meat and the rest of the shrimps, until the molds are more-or-less filled. Then taste the aspic and season to taste with salt and pepper. Pour it into the molds until they overflow. Put them in the ice box with a sigh of relief, and solemnly swear you will never make that dish again.

The sauce to be served with this fish aspic is just a delicious tart French dressing which has been poured over a bowl of very finely chopped water cress. If your guests aren't impressed, they simply are not gourmets.

For Poulet Patron take four broilers or four very young roasting chickens cut up as for frying. Use only the legs, second joints, and breasts. Put the other parts on to boil in cold water with a few soup greens. You will need this stock later.

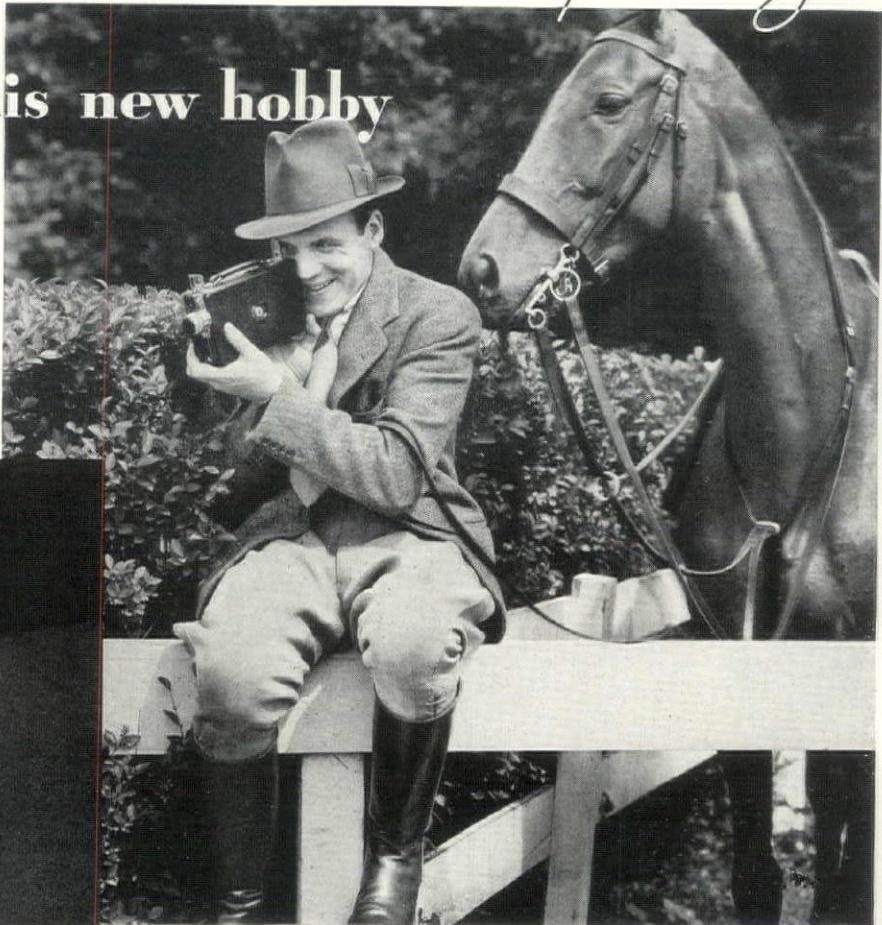
Other ingredients: One lb. fresh mushrooms, two or three shallots or white onions, one pint of cream, four egg-yolks, six truffles, parsley and chevrol, one glass of sherry or white wine,

(Continued on page 62)

For people who "have Everything"

Making movies is his new hobby

• He didn't know he'd been missing anything so interesting. He feels quite creative—he presses the button and captures forever the thing that appeals at the moment. In his own home movies. Family, friends, sports and travels are always providing him with fresh inspiration.

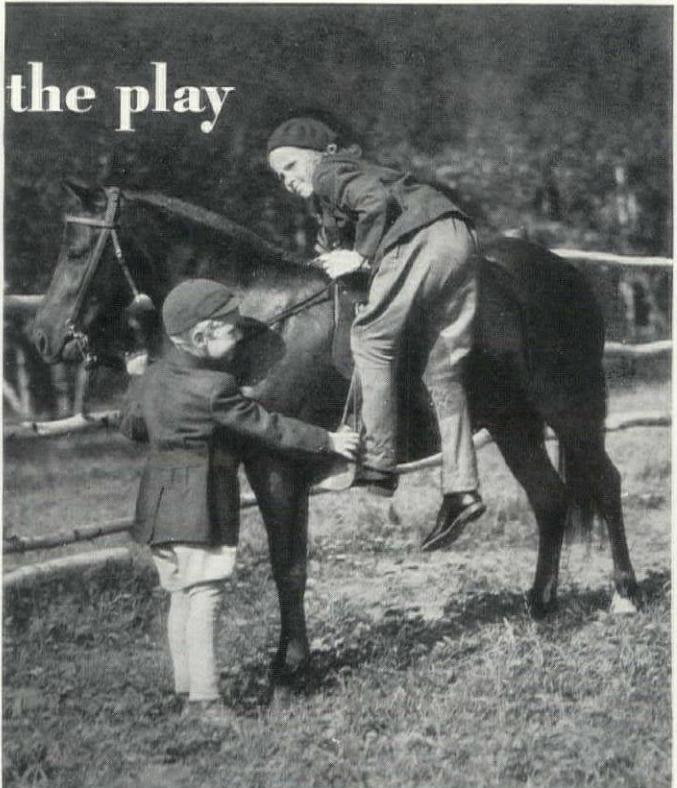
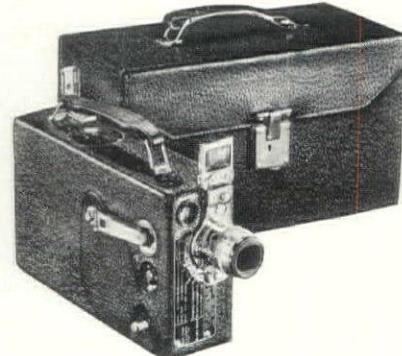


She loves to show them

• She can make just as good movies as he can, because it's really the camera that does the trick for both. And looking at the pictures on the screen—the record of her growing family, the far-away scenes brought home—is entertainment that never grows old.

Here are the little actors in the play

• No question about it, the children win out as the stars of home movie dramas. What could mean so much to parents as these vivid action records? And you should hear the children chuckle at their own performances on the screen.



CINÉ-KODAK "K" is so simple, so versatile, that the beginner really finds himself an expert. It takes black-and-white movies indoors or out. Even at night. And movies in full natural color. Your dealer will gladly show you samples on his screen.

Fine metals and luxurious leather distinguish the "K" and proclaim its excellence. Loads with full 100 feet of 16 mm. film. Price (case included) from \$110. Eastman Kodak Company, Rochester, New York. If it isn't an Eastman, it isn't a Kodak.

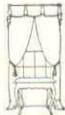
Ciné-Kodak "K"
Eastman's finest movie camera



SCHUMACHER FABRICS

have been awarded places of honor in W. & J. Sloane's "House of Years." The love seat and two chairs in the living room are covered with soft, white chenille cloth in

a new "coffee-bean" pattern.

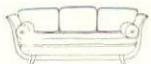


The decorator chose

Calla Lily damask in eggshell for draperies in the master's bedroom, and silver-gray and rose striped taffeta



in the boudoir.



The daybed in the daughter's

room boasts a lustrous diagonal-weave serge, and there's a lovely Mimosa-yellow velvet



easy chair. Other dis-

tinctive Schumacher fabrics and trimmings are used throughout the entire house for upholstery



and draperies.



F. SCHUMACHER & CO.

Schumacher drapery, upholstery fabrics and trimmings are obtainable only through decorators, upholsterers or decorative departments of department stores . . . Offices at 60 West 40th Street, New York City. Also in Boston, Chicago, Philadelphia, Los Angeles, San Francisco, Grand Rapids and Detroit . . . Schumacher fabrics are also on display at the Permanent Exhibition of Decorative Arts and Crafts, Rockefeller Center, New York City.

Diary any day before a party

(CONTINUED FROM PAGE 60)

one liqueur glass of cognac, salt and pepper, olive oil and butter.

Season the pieces of chicken with salt and pepper. Fry them to a golden brown in a little hot olive oil. Take them out of the pan and pour off any oil that may rest. Replace the oil with a good big piece of butter and put the chicken back in the pan. Pour over this a glass of sherry and a liqueur glass of cognac and let it simmer. In a separate frying pan put a lump of butter to heat and brown in it very lightly, the onions chopped fine. Add the mushrooms, which have been peeled, washed, dried and chopped fine. Pour a cup of chicken broth over this and let simmer ten or fifteen minutes. In the meantime boil the truffles in white wine for five minutes and chop them also very fine.

The chickens should be tender and thoroughly cooked but not allowed to cook until the meat falls off the bones. When you think it is done, pour the juice off into an enamel saucepan, add a lump of butter to the chickens and keep them hot in the oven. Now pour the mushrooms and their juice into the chicken juice and pour into this a pint of cream. Let it simmer a few minutes but don't boil it. Season to taste, remove to corner of stove, add the finely chopped parsley and chevril and the truffles. Beat the egg yolks in a bowl and thin them with a little cream. Pour into the hot sauce slowly and stir furiously to thicken the sauce. Place the chicken dark meat on the bottom, white meat on top, in deep meat platters and pour the sauce over all. Decorate with parsley and serve at once on hot plates.

With this serve string beans which have been cut down the center and have had both sides cut off with a sharp knife. Put into furiously boiling water with a very tiny pinch of soda and salt and cook for not more than ten or fifteen minutes at the most. Melt a large lump of butter in a pan, add the thoroughly drained beans, shake them well up in it and serve at once.

For the mixed salad wash the escarole, chicory, lettuce, romaine, water cress, and endive and only use the tenderest parts. Cut up with a silver knife and dry one way or another. Set in the vegetable part of the refrigerator until it is ready for tossing. Make your own idea of a French dressing, for no two people seem to agree on this subject, but I do thoroughly think that red wine vinegar, the kind they use in cheap Italian restaurants, is a great improvement. And if you don't frequent Italian restaurants, try adding a little red wine. You will undoubtedly make it the way you like it, but one thing that is essential is to thoroughly toss the salad in a big bowl and put in a lot of finely chopped fresh tarragon and chevril.

PRALINE custard has an aggravating way of not always turning out as it should, especially if it is being made for a party. Don't let it get the better of you, however, but just be prepared to make it over again. Have a large supply of eggs and milk and burnt, sugared almonds in the house just to be sure.

Make the custard part early in the day and put it in the refrigerator so that it will be thoroughly chilled by night. Heat three pints of milk in a double boiler with twelve level tablespoons of granulated sugar. Separate yolks and whites of a dozen fresh eggs, being very careful not to let any of the yolks get into the whites. Put the whites away in the refrigerator and concentrate on the custard part. Beat the yolks well, but not until they are foamy, and pour them gradually into the scalded milk, stirring all the time. Keep on stirring until the custard makes a thick coating on the spoon. Remove from the fire and keep stirring for a few minutes. Add vanilla flavoring when it is cold . . . into the refrigerator it goes.

To make the meringue, first caramelize two angel cake tins. Light the oven, which has to be a moderate temperature to bake the meringue. Pound the one-half pound of burnt, sugared almonds until they are very fine. Now beat the egg-whites in a big bowl until quite stiff and add the twenty-four level tablespoons of powdered sugar gradually, just as if you were making meringues. When this is done add vanilla and very gently fold in the powdered almonds. Put the mixture gently into the caramelized molds and place the molds in a roasting pan filled with hot water. Set it in a moderate oven and bake for one hour. It then should have risen quite high out of the pan. Take the molds out of the pan of water and let the soufflés cool in the molds. They will fall a little bit. If they do sink in a miserable heap, however, the only thing to do is take it philosophically and repeat the whole process. It's bound to come out right the second time. Put them in the ice box right in their molds until about an hour before serving.

Turn them carefully out into deep bowls, having first placed them over a hot blaze for a second to loosen the caramel. Pour lots of custard around them. The islands will float on top.

TINY little squares of white cake iced with pale pink twice cooked frosting and decorated with tiny silver balls will make life just a little more complicated in the kitchen but the party will be just that much more of a party.

SERVE perfect strawberries with their stems left on, in little straw baskets lined with calax leaves—but you will have to take a trip over to Paris to find the little baskets.

ERRATUM

In showing views of the gate-lodge on the J. M. Kaplan estate on pages 50 and 51 of our October 1933 issue we erroneously gave the location as Greenwich, Conn. This property is really at Croton-on-Hudson, N. Y.

Here's a New Gift that says....

FRIENDSHIP . . . HOSPITALITY . . . GOOD CHEER

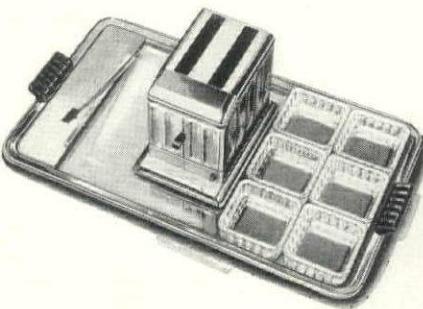
It's the perfect 1933 gift—the new Toastmaster Hospitality Tray—because it's really in tune with the times. It's good looking. It's practical. And it carries the feeling of friendship, hospitality, and good cheer. It's the modern successor to the chafing dish as the center of year 'round informal entertaining.

The Hospitality Tray comes to every party laden with six crystal clear glass dishes heaped with appetizing spreads, relishes, pickles, or salad meats. There's sliced white and rye bread. There's a clever knife-and-block for trimming and sizing the toast.

Everybody can pitch in and make his own snack, because any guest or child can operate the new Toastmaster with the Flexible Clock safely and successfully every single time.

Here's a gift that will be used for Sunday night suppers . . . after bridge . . . for children's parties . . . for kitchen raids . . . and for every other occasion of informal entertainment.

The Toastmaster can be used separately, and so can the beautiful chromium Tray—a real Christmas gift that will surprise and gratify the most fastidious recipient.



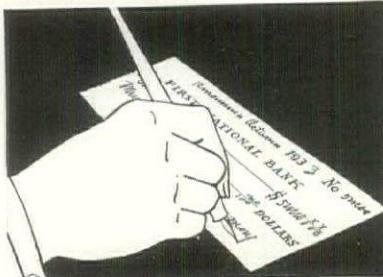
The Toastmaster Hospitality Tray—The New Toastmaster with the Flexible Clock on a handsome chromium Tray, with six glass dishes for spreads and relishes, and a clever knife-and-block for trimming toast. The Hospitality Tray complete with two-slice Toastmaster: \$19.75; with one-slice Toastmaster: \$15.25. The Hospitality Tray alone: \$7.50. Toastmaster sold separately: One-slice—\$11.50; Two-slice—\$16.00.



THE NEW
Toastmaster
HOSPITALITY TRAY

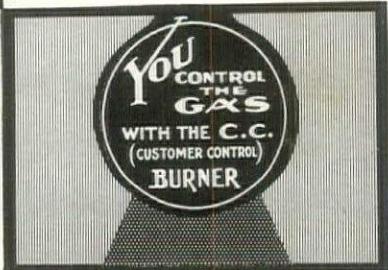
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**WANT LIFE'S
GREATEST LUXURY
... ALL THE HOT
WATER YOU NEED?**



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write for this
folder*

**WANT TO WRITE
YOUR OWN GAS BILL
?**



Truthfully, now . . . what other luxury can equal a never-failing supply of steaming, crystal-clear hot water, coming to you at the turn of a faucet. It takes the raves out of shaves, the wrath out of the bath, doubles dishwashing speed, halves washday drudgery.

Now—through Ruud's newest invention—you can have such luxury, *economically*. The amount of water heated, and the amount of the gas bill is at all times under your direct control. The equipment permits the changing requirements imposed by variations in the family circle, laundry and cleaning days, and so on, to be completely met. Simple and effective, the Customer Control burner brings life's greatest luxury—hot water—within the limits of the most restricted budget.

May we send you a small folder, that will tell you all about it? Filling out the coupon below will take only a moment . . . and it may save you many dollars, add new comfort and graciousness to your living.

RUUD MANUFACTURING COMPANY

General Offices: PITTSBURGH, PA.

Factories: Pittsburgh, Kalamazoo, Toronto, London, Hamburg

*Ruud Water Heaters used exclusively in "The House of Years,"
sponsored by HOUSE & GARDEN and W. & J. Sloane Co.*

Ruud Manufacturing Co., Pittsburgh, Pa. Dept. C
Send me full information on the new Customer Control
Water Heater that will let me write my own gas bill.

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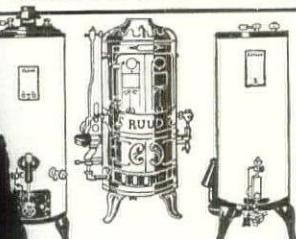
No. Bathubs..... No. Showers..... No. Sinks.....

No. Laundry Trays..... Average No. Laundry Trays.....

Dept. _____



RUUD QUALITY THREE
Meet all Home Water
Heating Requirements



A PANEL at the end of a modern bar, covered in black velvet, is placed far enough away from the wall to allow space for working at the aquaria. The aquaria are sunk in the panel and framed in chromium. In the New York apartment of Miss Marian A. Noyes. Designed by Mrs. Tulsa Lee Barker of Lewis & Conger

50,000,000 little fishes

(CONTINUED FROM PAGE 23)

their native habitat—and commonly come up on shore after a rain storm to catch worms.

This they can do because, like a number of other fishes, they are equipped with supplementary air-breathing organs which enable them to take air direct instead of exclusively extracting the oxygen from water by means of their gills. Most of the Labyrinth Fishes (Bubble Nest Builders) are similarly equipped but they do not possess the ambulatory gifts of the Climbing Perch or the Walking Fish. Neither can they do without water for such long periods. The Perch, particularly, is kept alive for days by the natives in nothing more than a moist jar, suffering no ill effects apparently—although this would be hard to prove scientifically since the fishes are eaten at the end of the period!

Perhaps the most amazing of all the tropical group in the ability to do without water is the famous Lung Fish. You've undoubtedly heard the tale of the man who accustomed his pet brook trout to being out of water by the simple expedient of removing him for a little while each day, increasing the period steadily until eventually the trout never went into the water at all. And then, of course, the careless fish accidentally fell into the cistern one afternoon—and drowned!

Well, that story may have started as

a joke. But what the jokesmith didn't know was that it is based rather crudely on fact. The Lung Fish is a fish that can really be drowned because he can't breathe water at all and must come to the surface at intervals of fifteen minutes or so for a fresh supply of oxygen, obtained through nostrils rather than gills. Consequently, if you were to grab him just as he started up for air and were to hold him under for a few minutes, he'd drown just like any land animal would.

The astonishing feature of this fellow is his ability to stand punishment. Living in drought countries where the rivers dry up for months at a time, the Lung Fish has marvelously adapted himself to these conditions. When the

(Continued on page 66)



A MODERN aquarium over a bar in the New York studio of Margaret Bourke-White, the photographer. John Vassos is the designer of this interesting grouping

MARGARET BOURKE-WHITE



Just Desserts for Christmas

So much depends on that last morsel that "rings down the curtain" on the holiday repast—that final appeal to the all but wearied appetite. And the only *just* desserts for anybody's Christmas are—well, aren't they just mince pie and plum pudding? Let us resolve this year to climax the feast with one or the other; or, if you please, let the table groan with *both*.

There is a way to assure their authentic flavor. From the "57 Varieties" choose Heinz plum pudding, which comes from your grocer ready to heat and serve; and Heinz mince meat to fill a pie to send minds flitting back to childhood's gustatory high spots. By using the very methods, and the very same wholesome ingredients used by olden-time family cooks, Heinz achieved what had been supposed impossible—precisely duplicated the products of those glorious early American kitchens. *Do* try one, or both, and vindicate my enthusiasm.

Josylin Gibson

P. S.—For a festive pudding variation, try Heinz fig pudding or date pudding.





AND NOW..

a bathroom

*cleanser you can proudly
leave . . .*

IN SIGHT!

Now you can get Bon Ami—the finest cleanser ever for bathtubs and basins—in a beautiful *Deluxe Package* designed to harmonize with any bathroom color scheme. Its graceful, oval shape and rich black and lustrous gold colors make it a real ornament. You'll be proud to keep it in full sight all the time—always ready for use.

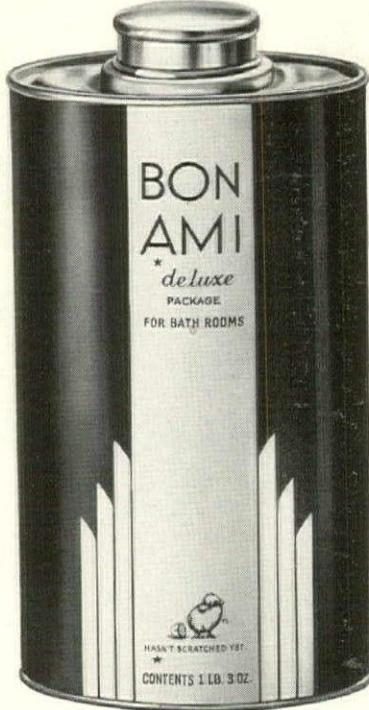
Order this smart *Deluxe Package* from your grocer—along with the regular Bon Ami Powder and Bon Ami Cake for kitchen and general household cleaning.

Bon Ami cleans quickly . . . doesn't scratch . . . doesn't leave gritty sediment in tubs or basins . . . doesn't redden or roughen your hands . . . and is odorless. It's the perfect household cleanser!

BON AMI



Cleans the whole bathroom....
Bathtubs, Sinks, Tiling, Metals,
Windows, Mirrors, Woodwork, etc.
...and it "hasn't scratched yet."



The house of second chances

By Montrose J. Moses

I BEGAN to laugh as I sat in the generous amplitude of a chair that was meant for ease and comfort. I had been very angry with it; I had in fact been in a sweat of irritation. And when I came to think about it, I realized that the chair was a perfectly good haven for humanity, but that it was the pesky cigarette ash tray that had done the mischief. It was one of those Indian affairs, half leather and half illegitimate metal, which clung to the elbow of the chair as though sucking the life out of it. The thing was stunted in its intention; it was entirely too small to hold a cigarette; it couldn't catch the first blob of a cigar-ash, it tinkled if my cuff-button chanced to ring on its gilt and guilty surface, its fringed leather edge tickled the hand. Its intended excellence was what mars too many friendships—it stuck too close. If it wasn't in the right spot for you to flick ashes easily without spilling onto the carpet, you had to get up from your ease and pull at it. It possessed a perfectly commendable use, but it was obstinately too well-intentioned—much to my own discomfort. And I blamed the innocent chair for it—a chair of excellent design, of color soothing to the eye, that sought out every wrinkle of your curves to give you rest. "I apologize most humbly, chair," I said, as I rose and flung the dinky ash receiver out of the house, I cared not where or whither.

It wasn't my ash receiver. It came with the house I rented and I gladly, willingly added it to the "damage column" which I keep for settlement at the end of the season.

EXIT DRAPES

Another day came and again I was in nettled mood. I was standing by a window, looking out across country at the vagaries of the summer sun. No one living should miss such pervading warmth, which I was sure was making the Rose bushes bloom a deeper color. Even the leaves chatted about it. It was just that kind of day. The clouds were fleecy and the shadows cast by them on the green hills were fleecy too. But somehow I fulminated against my landlord. "Why, in heaven's name, should any sane person put a window here or build his house in such a position," I grumbled, "when there is such a gift of God actually begging to get in. This room is in what I call a mellow darkness, when it should be open with its windows to catch every glint of golden glow from the garden!" Then suddenly I became aware that I was holding back a pile of drapery, on a day when one shouldn't hold back anything one doesn't want to. The curtains were of a peculiarly opaque material, something I recommend only to those with weak eyes. It would have been an impossibility for the sun to *soak* through in a month, to say nothing of beaming through on the instant. I gave a yank to the curtains, and, as is the way with some windows, the entire thing came down upon me, weighty with dust. I called the maid and out it went too! Again I laughed, and had to bow humbly before inanimate things. "Room," I said, "it wasn't your fault.

You are just the right proportions. Whoever planned you had an unerring instinct about windows." And that's how we recurtained the house.

The third stroke was the one that brought me to my senses. It was out on the porch. I was lolling in the hammock, and twelve miles off, on a straight line, there was a spire of the village church. At least, I could see it if I stood about a step or two from where I lay, easily balancing a novel between unsteady fingers which did not know whether it was worth being courteous to the eyes and hold it there much longer. There was no particular reason why I wanted to see that spire at the moment. There are not many particular reasons, at such moments on a summer's day, for anything. But my temper was ruffled. "Why did they put a house behind trees, when there were vistas to be had for the bare use of common sense, I won't even ask permission," I said, as I rose determinedly and sought the gardener.

TWELVE-MILE VIEW

All that afternoon we cut through interlacing branches, to that spire some twelve miles away—not haphazard cutting, but as though scene and trees meant something to us. With the result that toward sunset, I lay back in the hammock and saw the spire etch its way into the glow of the scene. The house was in a perfectly happy position, in fact the only one for the lay of the land. But here was a situation much like the problem of hair-cutting. Sometimes you don't know what a noble head your boy has, because of the mop of hair that needs thinning out.

Then it was that I uttered the phrase which hits the whole matter in the center. Most houses need to be given second chances. I took the ash receiver away—a perfectly good chair; I pulled the curtains down—most regal windows. I thinned out the matted branches—a sweep of landscape for a painting! These now had their second chances. It is almost a human problem after all, for houses and landscapes have personalities. So we looked over this house we had rented and made a vow: that whatever it cost us, we would give it a second chance. It was therefore with no misgivings that I wrote down upon the debit side of the summer ledger: "Item curtains destroyed" and "Item curtains replaced."

There was a gorgeous window in that house overlooking the most velvety of formal gardens. I shuddered to think of what would happen to the glass should a stone cast by my son go astray. But that window was a huge frame within which, as I looked out, there bloomed tier upon tier of Hollyhocks and Phlox of varied hues that gave harmony to the eye. But one day I chanced to reverse the picture. I was coming from the garden, and through that sheet of glass I looked within. That's a most important consideration. My whole taste was upset by what I saw—long shelves of minerals, and cases of nondescript butterflies, and pressed flowers shaped in monuments of family memorial. And above this

(Continued on page 65)



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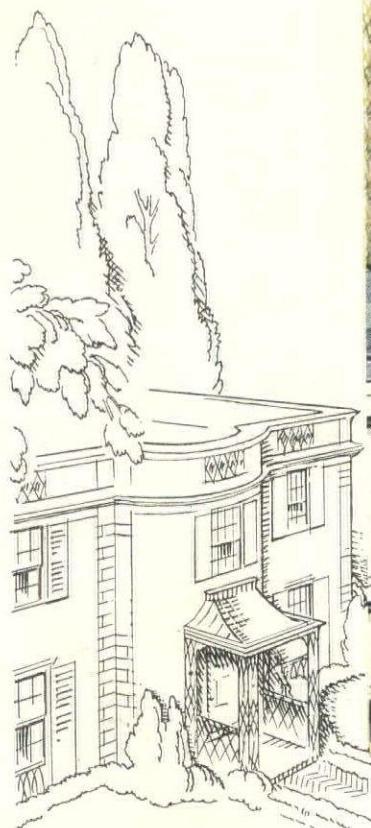
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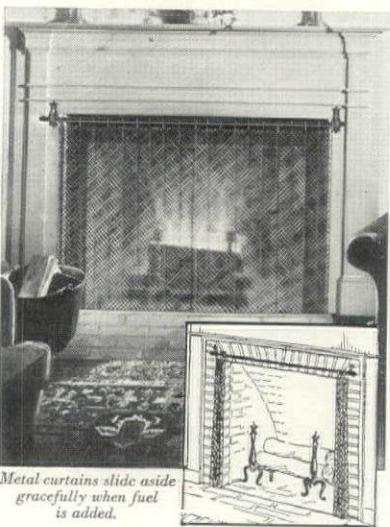


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The house of second chances

(CONTINUED FROM PAGE 64b)

museum array perched two staring owls that had been stuffed too handsomely to be natural. "That," I said, "must go." "But you may be playing among the bones of the ancestors," someone suggested. "I'd rather put up a memorial plate to them by the cornerstone," I said. "Anyway, while I'm here, I shall discard them." "And put what in their place?" was the query. "That wall," I said, "should be papered gray, and two or three simple frames should break the expanse. And I want a table with a vase upon it, and over the table a long, slender mirror, and by each side of the mirror candle brackets, and—"

I could see the smile that greeted my suggestion. "It's not your house," the family suggested. Nevertheless the room took on a new life. I undid a door that I knew had not been opened since the last funeral, for the handle came off at the first pull, and the screws in the bolts chattered, while the hinges gave a stretching groan. The honeysuckle peeked around the portals and flung its fragrance into the musty atmosphere. The hanging bookshelves held the family Bible, the Encyclopedia, the *Materia Medica*; and boasted of several paperback novels and an almanac of several decades ago. These were gathered up and put into a cupboard, and I dressed those shelves in livelier and more satisfying matter.

"There seems to be one thing I do not care to change," I said. "This house has one exquisite virtue. When the rooms were wired for electric lights, whoever was in charge knew where to place the sockets." I had lived in houses where, when the lights were turned on, the most tantalizing shadows were cast. One could never read by a lamp without having to hug the stand in order to squeeze from beneath the hideous shades enough light to see by. But, in this old house, wherever the hand reached, there seemed to be an electric connection. They had evidently turned everything of the oil lamp variety into an electric appliance. Not only were the old lamps modernized, but queer shaped bottles had been drawn into service, and jugs also. And somehow these queerly assorted odds and ends had grace of shape.

FURNITURE IRRITATIONS

It is a curious fact that in a home the very angle of the furniture may irritate one, may take away from the proportions of a room. Some people think that corners are made for beds. They will close up for good a perfectly necessary window in order to have the bed out of a draft. We did more rearrangement of the furniture that year than at any other time of my years of renting, and the house rose gratefully to the occasion. I kept a ground-plan of our trepidations. For we made a resolution that when the season ended, we would return the place to its original hideous condition. "But you must grant," I said, after the last change had been noted, "that it is a different place. You can really see, as we now have it, the original beauty of the architecture. There is not a window that hasn't its symphony, there's not a room that hasn't its appropriateness."

"But," said the voice that acted all

through the transformation as a deterrent to my ardor, "the house is really masquerading as a different personality." "There's where you are wrong," I declared. "The fact of the matter is that we have taken the masquerade off and have brought it back to its essential nature. That's really what the decorator tries to do. I shall give our landlord a talking to, when I see him."

"Yet he's lived here for years," was the next remark. "He seems to have liked it. I wonder why he ever let you have it this summer? No one seemed to think he would."

"Maybe," I thought, "things were beginning to get on his nerves, and he imagined a change of scene would make it look better." But then how could it in its original state of cluttered sin. There wasn't a rustic bench in the garden fitly placed to catch the summer breeze. The blinds needed painting. The vines and bushes needed pruning. "It's my opinion," I volunteered, "that if a house is going to shelter you, you should in turn protect it." "But suppose he doesn't like your blue shutters and the blue barrels for the drains?" "The house doesn't seem to mind," I answered, stepping back in the roadway to catch a glimpse of my improvement.

"Of course," I said, a few afternoons later, "I suppose legally I haven't any right to screw this knocker on the door, but I do believe it would make it more hospitable, don't you?" And somehow the door took on a more human quality as the sunlight caught the color of the brass. I had rented a wretched house and it was breathing life anew.

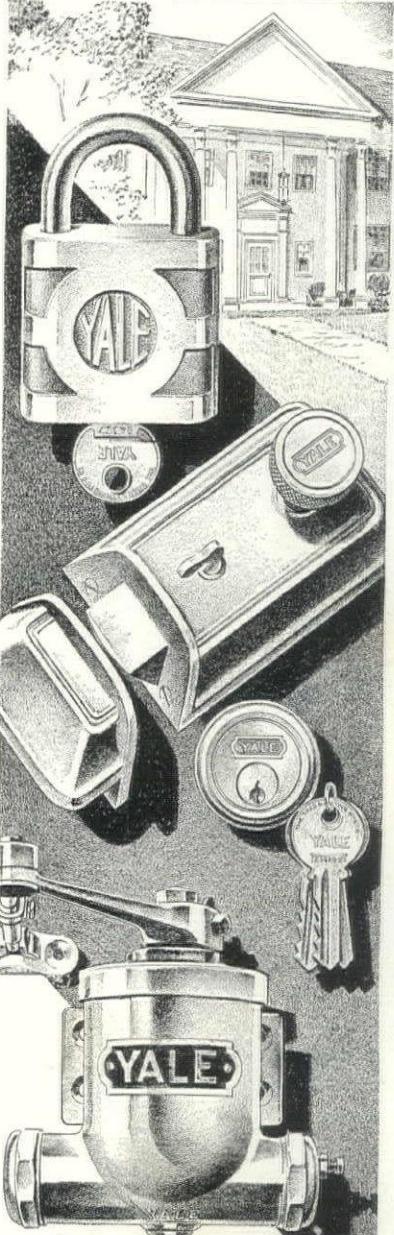
END OF SUMMER

So the summer went. "When," some one asked, "are you going to dismantle?" "I'm not going to," I said determinedly and resignedly. "He's got to take it as it is, or else sell it to me. He won't mind leaving it as it is when he knows I shall want to rent the house again next year." I wrote my landlord, asking him to come out to see me. He reached the house one day when we were having a tea party on the lawn. "What will he think?" said one of the neighbors, as she spied—which is the way with some neighbors—a family pewter tea urn on one of the tables. "They treasured that teapot mightily; they hardly ever used it." It was we—it seems—who were giving it its second chance, and it was doing to perfection what it was made for. "I like the warmth of the hot water," it seemed to say. "I think you know everyone here," I said to my visitor. His eyes scanned everyone and everything. I had misgivings that even before he went indoors, he might be looking for the owls.

He sighed. "No, not everyone." I chuckled inwardly. I knew the reckoning had come. We went to the room I had chosen for my study. "I made certain changes, thinking you wouldn't mind," I began, "and of course there have been a few mishaps." "What do I owe you?" he whispered. "How do you mean?" I queried, but my heart was bounding with expectant joy. For you'll find that it is a spiritual gain to give a house its second chance. We wandered through the rooms, upstairs

(Continued on page 78)

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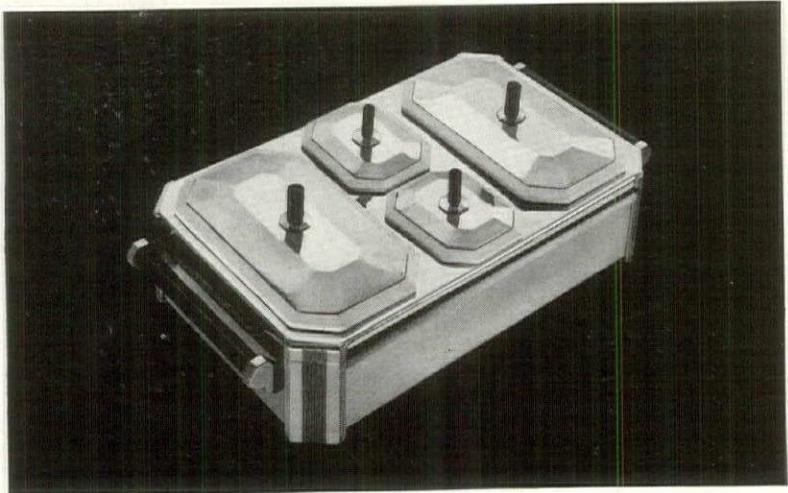
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COPPER WATER TUBING AND BRASS PIPE

50,000,000 little fishes

(CONTINUED FROM PAGE 64)

rivers begin to recede, the fish buries himself in the mud, building a sort of cocoon or casing and leaving an air hole to the surface. There, without food or water, the creature will lie dormant until the next wet season comes and the river floods once more.

Just how long he can survive a dry spell is not known. But at Bellevue Hospital, where experiments are being made with one, it has been living in its natural mud cake for well over eighteen months without signs of decline and gives every promise of rounding out two years of a waterless existence. Which is pretty good for a fish!

To be sure, I am speaking now of a tropical that is really not available yet to the average fancier. There are several at the New York Aquarium and there may be a few elsewhere, but they are not on the market. In time they probably will be because this business responds to the law of supply and demand just like any other, but right now the Lung Fish is an oddity in this country.

Nevertheless, there are others that can be obtained who have habits quite as interesting in their own way. For example, the *Periophthalmus koelreuteri* or Mud Skipper—another fish that can be drowned—is now coming on the market commercially and should prove exceedingly popular with those who enjoy the bizarre. In appearance it is the drollest fish I have ever looked at—and one who astounds you by brazenly winking at you after a long, stony stare. Its eyes are amazing things, bulbous and protruding when at rest and very mobile. At one moment they are close to the head where eyes ought to be; then they may be suddenly drawn right into the skull—or shoved out at the end of a flexible periscope at will. Fixing one eye on you and never moving it, the Mud Skipper will revolve the other in a complete circle in his never-ending quest for food, and after watching his antics for a short time, you begin to go ga-ga yourself. Indeed, one look at this fellow would drive Ben Turpin to suicide.

OUT OF WATER

But these are only a few of the Mud Skipper's tricks. Unlike any other true fish, he spends most of his time out of water—not of necessity as does the Lung Fish, but from pure choice. His tank should have more "land" than water in it, with a stone or thick twig for him to sit on, and that is where you'll find him most of the time. At intervals he'll slither in and take a dip, but very soon he'll climb out on the sand again. A favorite posture is close to the edge of the pool where he sits with his tail in the water and the rest of his body on land, waiting for insects. It is believed that the construction of the tail enables him to breathe through it.

As the popular name indicates, this fish skips or hops around in the mud, making very good progress. In a hurry, he'll jump a foot at a leap; other times he will shuffle along in a more leisurely manner. But whether he is busy or at ease, he is truly an amazing creature.

Another amusing fish is the *Toxotes*

jaculator, the Shooting Fish from Southern Asia. I had probably the first pair brought into this country—a distinction which set me back \$50—and I trust that they will soon come into demand so that others can enjoy them at a more sensible price. The Shooting Fish is a crack marksman who gets his food by his skill. Lurking near the surface, he waits until a fly or some winged insect alights on a nearby branch and then he spits a jet of water at the prey which knocks it off its perch, wets its wings so it can't escape, and enables the *Toxotes* to ambale up and devour it. I have yet to see one miss his target, and if I had a grudge against the fly-paper manufacturers, I'd flood the country with Shooting Fishes and put them out of business.

35c to \$5000

Entertaining as such feats are, however, they are not the elements which have developed this hobby to its present nation-wide popularity. In time the fancier who can afford them naturally gravitates toward rare and unusual specimens, and there are scores of wealthy men who never hesitate about paying anywhere from \$35 to \$150 a pair for fishes of this character. For the tropical fish fancy attracts all classes and even a cursory list of some of the millionaires who are deep in it would be extremely impressive. Be that as it may, the bulk of the fans are probably boys of high school age, and you will find that the fishes they can afford to buy are the very same ones which make up the backbone of the millionaire's collection. They comprise such species as *Gambusia* and *Guppyi* at 35c to 50c a pair (one dealer sold 60,000 of these *Guppyi* to the chain stores last year!); *Platy* at 75c a pair and up; *Swordtails*, *Paradise Fish*, *Danios*, *Rosy Barbs* and others at around \$1.00; *Mouth Breeders*, *Scalares*, *Blood Fins*, *Panchax*, *Black Molimesia* and many more ranging between \$2.00 a pair to \$3.50 or so. Even such curiosities as the Chinese Walking Fish can be had as low as \$2.00 a pair, larger, mated pairs costing around \$7.50. So the appeal of this thing is not in the higher brackets.

The real fascination is in breeding, and whether you have costly fishes or cheap ones, that lure remains. Anybody can start the tropical hobby with five dollars and be completely equipped. As a matter of fact, you can get a pair of *Guppyi*, a tank and some food for two dollars or less, but that's sort of a half-baked way to go at it. Five dollars will buy a good tank; five or six pairs of live-bearers; sand; food; oxygenating plants; a dip net—everything you require. Thousands of people start that way and build up quite a collection of fishes without any serious drain on the purse—even those who could afford to be lavish. Yet such is the grip of the hobby that, despite this perfectly reasonable leeway, one amateur of my acquaintance spent upwards of \$5,000 on his collection of fish in his first year; another had a sizable extension built on his house to accommodate his display.





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W. & J. SLOANE

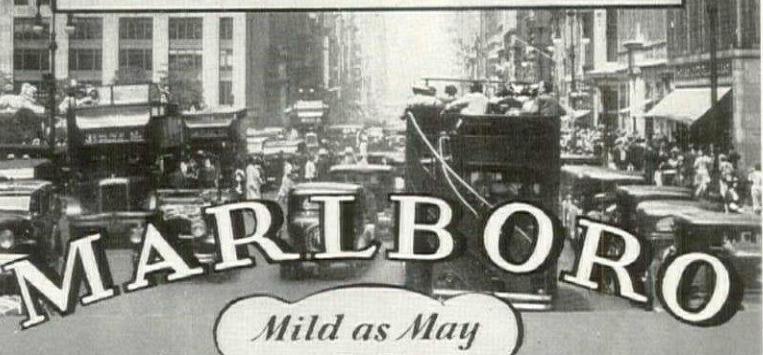
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The Perfect Gift

Cheese to add that final fillip for the epicure

(CONTINUED FROM PAGE 43)

Savarin, who said, "A dessert without cheese is like a pretty girl with only one eye", when we think about finishing off dinner with just the right touch? Nothing I know of will leave quite so pleasant and lingeringly satisfying an after-taste as a bit of Roquefort or Gorgonzola as the complement to a meal. Any of the blue veined cheeses such as those mentioned, and Stilton, the aristocrat of the English group, served with plain, salted crackers, does the job of blending together all of the previous part of a dinner with an ease and agreeableness that's hard to match. Or try, if you enjoy completing your meal with an old-world touch of epicureanism, a wedge of Camembert with a fresh pear or apple. And another nice way of serving cheese for dessert, is to arrange on a large platter, with one eye on an interesting still life, a colorful collection. An Edam, a Pineapple cheese, some Gjetost, Cheddar, Vermont Sage, these will help you get some effects in your service. There are really few serious limitations of suitable varieties of dessert cheese, but such types as Limburger, German hand cheese, Hungarian Liptoer, mostly because they taste best with solid pumpernickel can't be admitted.

What to drink with cheese has been a very grave problem until now that we have beers and wines again. Cheese is probably the most excellent background on which to display a fine wine, and coming at the end of a dinner meal, it is safe to save the finest of the vintages for this course when enough has both been eaten and drunk before to give undivided attention to two such delicacies. A very helpful guide I have found to follow in the service of cheese and wines, is that the stronger the cheese, the stronger the wine should be. That however may not work out so comfortably for some of you who I know will be inclined to some such cheese classification as inoffensive, offensive and brutal, while among many of us the grouping is mild, moderate and strong. However in both categories we will find the same cheeses, and so I will indicate to you how my guide works. With Burgundy I find it excellent to serve Port du Salut, while with Gruyère, or any of the Petit Suisse type of cheeses such as French Brie, claret is usually best.

STRONG COMBINATIONS

With the stronger cheeses such as the English Cheddars, Cheshire, a light, tawny Port forms a fine companionship, while old vintage Port and Stilton is nothing less than a heavenly match. Sherry is fine with white Cheshire. Pont l'Eveque, Roquefort, Gorgonzola, all fall into the class of really strong cheese. But don't let the fact that a cheese has an aggressive bouquet of its own frighten you into thinking that it hasn't its place next to a really fine wine. One doesn't often spoil the effect of the other, however, it is a good plan to remove the cheese from the table as soon as everyone has been served.

Those cheeses like Pennsylvania pot, Liptoer, Limburger, that are forever mated with heavy, dark breads, pay

the highest gustatory dividends when washed down with generous libations of good beer, and while we are on the malt list, I'd like to remind you that ale may be substituted for wines in many of the English cheeses that have been permitted to reach the brutal stage. And any time that you are caught unawares with an empty cellar, don't hesitate to serve good, strong, hot coffee, which can be honestly used as a very good pinch hitter for practically all cheese. The distinctive flavor of both these foods blends very harmoniously on the palate.

Now that we have settled the problem of what to drink with our cheese, we can worry about what to eat with it. With the grand collection of wafers and biscuits of all degrees of sweetness and spiciness that simply abound in our markets, it is important only to mention certain broad don'ts for service with cheese. I always like to give the cheese a chance to speak for itself, and so I usually select the plainest crackers, whether of the dark or light floured variety, that I can. Certain flavored additions such as poppy seeds, celery salt, caraway seeds, do blend well with some kinds, but more often they stick out like a sore thumb and constitute nothing but an abomination.

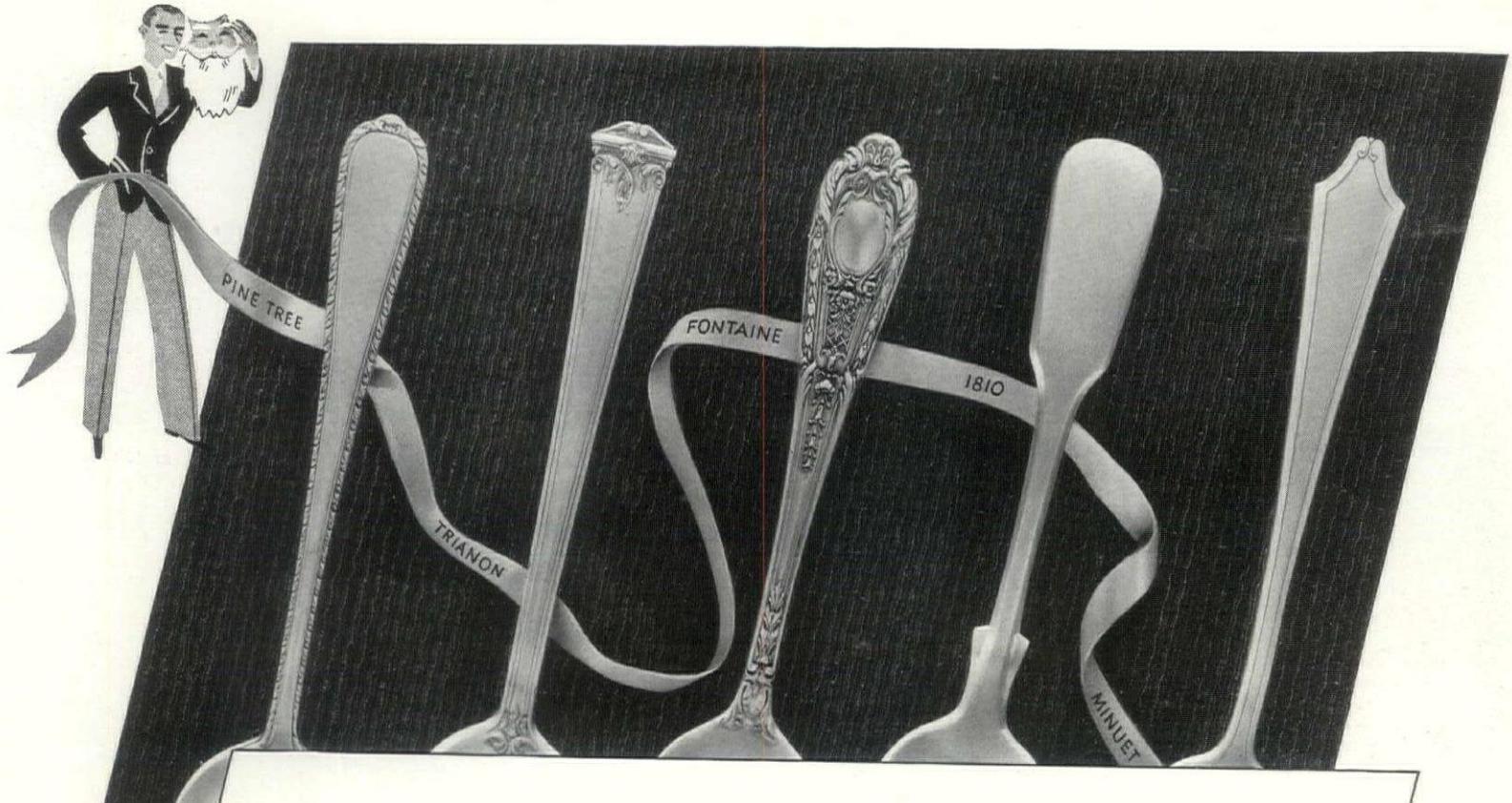
WITH MILD CHEESE

White or light graham breads, fried in butter and then spread are bland enough for the mildest cheese, and generally quite safe for most cheese, but when pumpernickel is needed to achieve the full measure of flavor, very little or in fact nothing I know of can be substituted. Limburger and white bread, fried, toasted or anything that might be done with it is anathema.

And now that I'm about ready to leave your cheese party, and am waiting my turn to say good-night, and tell you what a grand success I think it has been, it flashes through your mind that you've got quite a bit of the stuff left over, and you begin to wonder what's the best way to keep it so that it won't spoil. That is a problem, and of course you know that cheeses that have once been opened will not keep as well as those that are still without their seals broken. An unopened cheese can be kept almost indefinitely inside the mechanical refrigerator. But once it has been tasted the handling is quite different. For any pressed cheese the best plan is to wrap it in damp cheese cloth, thoroughly wrung out from any surplus water so that the cloth feels quite dry to the touch, then wrap again in waxed paper or foil and place cut side down in the refrigerator. An Edam, that has its top removed in a fluted section, can be continually scooped out, the top replaced after each serving, and it will keep perfectly until there isn't any more.

Fresh cheese, such as Camembert, cream, cottage must be eaten with dispatch, and the only treatment in the meantime is a loose wrapping to prevent new molds from forming and minimize drying out. Any of the blue veined types usually do best kept in a dry, cool cellar, loosely wrapped or

(Continued on page 78)



If a-hinting you must go...

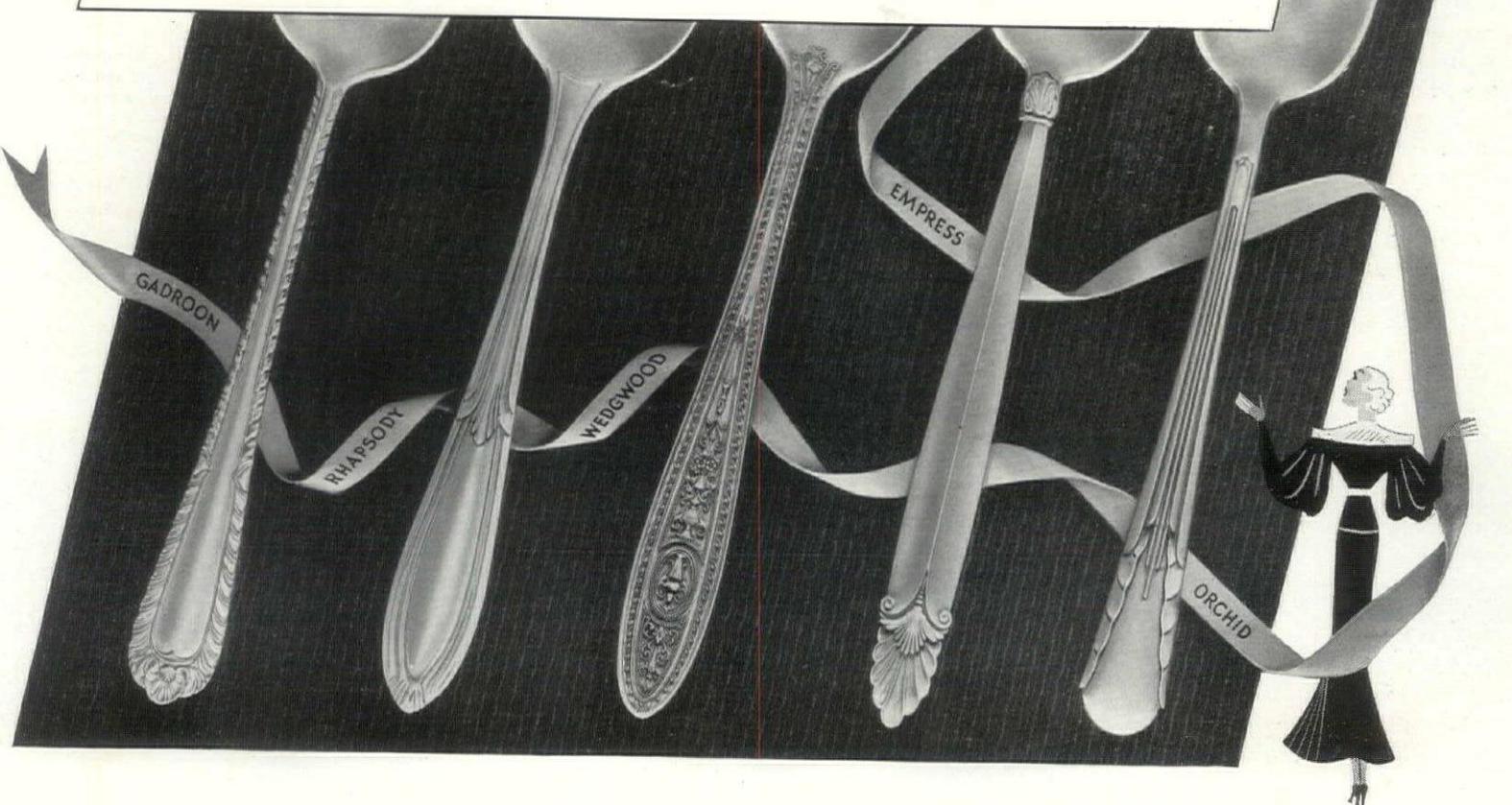
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NRA SELF-STARTING
ELECTRIC CLOCKS

Know the tapestry terms

(CONTINUED FROM PAGE 51)

berry reds typical; Biblical, classical, and other subjects, notably the Acts of the Apostles from Raphael's cartoons. Many 17th and 18th Century weavers established near London: Poyntz family, John Vanderbank, Peter Parisot, Paul Saunders, etc. Royal Windsor Tapestry Works, 1876-87, under Queen Victoria's patronage. Merton Abbey Works, established 1885 by William Morris, the pre-Raphaelite artist, who wove arras in Gothic manner; designs by Burne-Jones, etc.; later Merton technique changed.

ENTREFÈNETRES: Narrow panels to hang between windows.

FEUILLE DE CHOU: Cabbage leaf; design with very large curling leaves.

FLEMISH: Greatest school of tapestry weaving, 14th to late 18th Century; influenced all countries. 12th Century—factories at Brussels and Lille; Arras weavers arrived 1477, thus adding to Flemish supremacy, dating about 1460-1520; classical and hunting subjects characteristic. Enormous output for all Europe from Brussels, Bruges, and Tournai, as well as Oudenarde, Douai, Ghent, Lille, Louvain, Valenciennes, etc. Raphael's Acts of the Apostles completed, Brussels, 1519. 17th Century—many weavers immigrated to Gobelins and Mortlake; 16th Century cartoons reproduced with Baroque borders; Teniers' subjects popular; Louis XIV Brussels—verdures with personages. 18th Century—little work; last shop closed 1794. See Acts of the Apostles.

FRENCH: Early looms at Poitiers, Tours, Limoges, etc. 14th Century—at Arras and Paris; noted Angers set—14th Century; the Apocalypse set—14th-15th Century. 15th-16th Century—subjects, country life and sports. Fontainebleau works, 1535, to about 1565, Italian and French artists; style, French; grotesques typical. Paris works continued until late 17th Century when France supplanted Flanders in tapestry making. 16th-17th Century—work at Aubusson, Fellentin, Maincy, Nancy, Rheims, Tours, etc. 17th Century—Beauvais and Gobelins established; designs by Boucher, Coyel, Fragonard, etc. Mid-18th Century—smaller panels and upholstery characteristic. Louis XV designs imitate fineness of painted texture. National Manufactures supplanted Royal Manufactures after the Revolution; designs by contemporary painters. See Aubusson, Beauvais, Gobelins.

GERMAN: Primitive tapestry weaving persistent from Byzantine and Romanesque periods. Gothic and Renaissance work shows naïve directness in coarse home-craft, or accurate rendering of Dürer's prints. Decorative designs in flat drawing. Different textures for flesh. Warp twisted to outline figures. Embroidery stitches and cut pile added for garments. Nuremberg work, 14th Century, slight Franco-Flemish influence; 15th Century, prolific; 16th Century—sharply outlined designs by Wohlgemuth. Strassburg and Basle work, similar; fantastic animal heraldics; scenes with explanatory verses. 16th Century—Dürer's influence predominant; Biblical subjects; wild men and women. 17th Century—Flemish and French weavers intermittently at Munich, Dresden, and Berlin. 18th

Century—Dresden, Würzburg, and other centers. Little silk or gold used; some linen. Colors, few and strong.

"GOLDEN AGE OF TAPESTRY." About 1460 to 1520 in Flanders. Transitional design from Gothic flatness to Renaissance perfection; tapestry weaving then an art-craft, made all of wool, or wool with gold and silver thread; little or no silk.

GOBELIN: Tapestry noted for its dyes, especially rich scarlet, used by Gobelin family, 15th-17th Century. Early Gobelins by Flemish weavers: classical and Louis XIV subjects, etc. Several Paris workshops joined as State Institution, 1662, Charles Lebrun, first Director. Monumental sets made for the State in successive period styles. 16th Century cartoons woven with 17th Century borders. 18th Century—Watteau, Boucher, Coyel, Oudry, and other artists; smaller tapestries in vogue, copies of easel paintings. 19th Century—copies of paintings by Raphael, Correggio, etc.; contemporary portraits; framed pieces hung flat. 20th Century—old cartoons reproduced, Gothic, Renaissance, Boucher's, and modern subjects.

GOBELIN-BOUCHER: Tapestries woven at Gobelins, France, from paintings by Boucher.

GOTHIC: Tapestries made in the Gothic period, 1100-1400, or in the Gothic style.

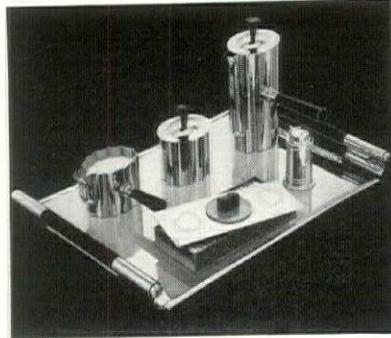
HEBRAIC: Bible records use the word tapestry for any decorative hanging, whether woven or embroidered. Egyptian influence probable in magnificent Temple hangings, veil, and Tabernacle curtains.

INDIAN: Tapestry-woven rugs very ancient; high-warp looms; East Indian rugs possibly used as curtains by Crusaders returning from Orient.

IRISH: Small manufacture in 16th Century, Flemish weavers at Kilkenny, 1667-77, Royal Tapestry and Linen Manufactory, Chapelizod, Dublin, Colonel Richard Lawrence, Manager; French and Flemish weavers; taken over by Christopher Lovett, 1677-89; continued by his wife until 1692. About 1730, tapestries made by Robert Bailie, Dublin, for new Houses of Parliament; cartoons by Van den Haven, defense of Londonderry and Battle of the Boyne. About 1768, some small panels made in Dublin by Richard Pawlett.

ITALIAN: Weavers from Netherlands and France, singly or in small groups. 15th Century—at Mantua, Milan, Venice, Ferrara, Bologna, Florence, Siena, Perugia, Rome, etc. Important orders in Renaissance, sent to Flanders to be woven. 16th Century—Ferrara and Florence important centers, with the notable Flemish weavers, Karcher and Roost. The *Arazzeria Medicea*, 1546-1737, founded by Duke Cosimo I with Roost and Karcher; Biblical and classical subjects. Twelve Months, Grotesque etc. 1633—Barberini Tapestry Factory at Rome; Biblical subjects.

JAPANESE: *Ko'ssu*, silk tapestry, highly valued as in China. Distinctly native development of Chinese origin; later, French Gobelin influences. Important 18th Century decorative hangings, characteristic native landscape and personage designs, especially with warriors. *Nishijin* weavers used Gobelin methods, which were well studied, but pressed (Continued on page 72)



COFFEE AND CIGARETTES IN THE 1934 MANNER

THIS NEW non-tarnishing chromium coffee set by Chase is designed for 1934 entertaining by one of the country's leading designers.

DIPLOMAT COFFEE SET [3 pieces] \$20.00
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A world-wide Christmas Broadcast from 33, Old Bond Street

EACH year from Yardley House in London, a thousand gifts go out to the four corners of the earth. They are large, they are small; they are as varied as the tastes of those who will receive them. But they have all this thing in common: They are as beautiful as Yardley, with a hundred and fifty years of English tradition, knows how to make them. • A slim gold compact, cushioned on shimmering folds of satin; a silver lipstick, delicately engraved; Complexion Cream in a pot that might have been carved from old, old ivory: the setting is as exquisite as the gift itself. And then (like a sunlit breeze over an English moor in flower) comes the cool, delightful fragrance of English Lavender; the fragrance which England loves above all others; the fragrance which distinguishes all these Yardley gifts. • Are Yardley things expensive? \$1 to \$14.85 . . . what would *you* say? Yardley & Co., Ltd., 620 Fifth Avenue (Rockefeller Centre), New York City; in London, at 33, Old Bond Street; and Paris, Toronto, and Sydney.

Left—English bath ensemble. Yardley's English Lavender Soap, English Lavender Dusting Powder (with lamb's wool puff), and Yardley's English Lavender Bath Crystals. \$3.65

Right—One of the nicest Yardley sets. English Lavender Soap (a whole box), face powder, sachet, and talc; and a gold compact. \$7.65

Right—Yardley's very famous triple compact (with powder, rouge and two interchangeable lipsticks in day and evening shades). \$3.85

Below—A dressing-table set. English Lavender, English Complexion Cream, English Lavender Face Powder, and English Lavender Talc. \$4.65

Above—Three things you'll never be without: English Lavender Soap, English Lavender Face Powder, and English Lavender. \$2.75

Above—One on the men! And do they like it! The Yardley Shaving Bowl, after-shaving lotion, and Invisible Talc, in a distinctive metal container. \$2.85

Above—The Cabin Case, pride of every woman's heart. Everything she needs for the overnight journey or week-end visit. Powder, lipstick, rouge, cleansing lotion, Complexion Cream, face cream, English Lavender, and soap. (And tissues, of course.) In a veritable jewel case. \$10



Yardley's English Lavender



I'M BORED

"Hi-ho-hum, I can't stop yawning. Life around this kennel certainly is a bore. I wish someone would come along and buy me. I'd sort of like a change—a couple of children to play with—plenty of back yard—some congenial neighbors to chin with after dinner. Day dreams, I suppose—just day dreams. Well, you never can tell. . . ."

Almost everyone who doesn't already own a dog has day dreams of the other side of the picture—of having a dog for a companion—a loyal friend—a sympathetic and appreciative listener to his most expansive moods.

Turn to The Dog Mart on pages 12 through 15. Here you will find listed some of the best and most reliable kennels in the country. Simply write to any of them stating the breed, sex, age, size, and color of the dog you have in mind, also the approximate amount you expect to pay. You can leave the details to the breeder. The dog will be delivered safe and sound at the place and time specified, by an express company that has had long experience in shipping valuable dogs in special crates.

We would appreciate your mentioning this magazine in writing to the kennels. Should you fail to find advertised here just the type of dog you have in mind write to us and we will help you to find him.

**THE DOG MART OF HOUSE & GARDEN
LEXINGTON AT 43rd ST., NEW YORK CITY**

Know the tapestry terms

(CONTINUED FROM PAGE 70)

DOWNTHEWEFT: down the weft with finger nail instead of comb. Use of gold thread typical, from real gold to gilt paper. Little demand for heavy silk tapestry after about 1868.

MACHINE-MADE TAPESTRY: Modern machine imitation of hand work.

MEDIEVAL: Term used for Gothic earlier tapestries; monastic work; later workers formed guild. Weaving in Netherlands, Germany, France, and England. See Oriental.

MEXICAN: Blankets—*serapes*, in tapestry-weave, in typical traditional geometric designs of ancient origin.

MILLEFLEURS: Literally a "thousand flowers;" designs depicting many flowers.

MODERN: Tapestry is being made in America, France, Belgium, Italy, Spain, England, and Germany.

MODERNIST TAPESTRY: Designs in modernist style with geometrical and highly formalized designs. American: verdure and other types, with new color range. French and German: primary colors, grotesquely drawn nudes, flat effects. German: bizarre and vigorous figure, animal, and bird designs.

ORIENTAL: Silk tapestries in Medieval period, largely Chinese technique; Saracenic work in Persia and Syria, as in Egypt and elsewhere in Africa, and in Spain. See Chinese, Japanese, Indian.

PEASANT WEAVING: Home-craft in many parts of the world, for rugs, coverlets, etc.

PERSIAN: Saracenic influence. See Oriental.

PERUVIAN: Ancient native weaving, 16th-17th Century—European influence. Interlocking stitch for succession of change of same color used in highlands; slits used on coast as in Europe, afterwards sewed. Principally of cotton, perhaps sewed with silk.

PORTUGUESE: Oriental influence, especially Indo-Portuguese; 16th Century—all-over designs of animals and birds amid conventional flowers and foliage; borders sometimes with detached conventional vase, plant, bird, and scroll motifs. Linen and silk.

PRIMITIVE TAPESTRIES: Work of uncivilized tribes, in all countries; also early Medieval work, especially in middle Europe.

RENAISSANCE: Tapestries made in the Renaissance period, 1400-mid-17th Century, or in the Renaissance style.

RUSSIAN: 1716-1859, works founded by Peter the Great at St. Petersburg; Flemish and French weavers and their Russian pupils. Early work, copies of the Indies set of France. Work rather coarse, colors striking, distinct Russian quality. After 1730, general improvement; many panels made for Winter Palace. About 1764, vogue for reproducing paintings, especially portraits. Late work, upholstery in Victorian style.

SARACENIC: Silk fabrics in tapestry-weave, made in Medieval period; the weave and technique resembling Chinese silk tapestry, the design Saracenic. Syrian, Persian, Egyptian and North African, Spanish.

SCANDINAVIAN: Norwegian, Swedish, Danish. Home-craft since days of Norse Sagas and Vikings. Storied hangings, pictorial weavings—*billedvaev*, high-warp looms. *Aaklade* patterns in horizontal or vertical lines, no curves, for common domestic use. Persian and Turkoman influence in conventionalized palmettes, etc., since 7th Century. 12th Century example extant; symbolic figure design. Lock-stitch weave, no slits, related to Coptic and Peruvian. Inlaying brocade process, common to Sweden and Egypt. Colors mixed before carding wool; deep and lustrous; used arbitrarily and decoratively in mechanically repeated angular geometrical designs. Wool, linen, rarely silk and gold. 16th-19th Century—old patterns repeated. Late 19th Century—revival of home-craft. Hangings, mats, table and bed-covers, upholstery, etc.

SCOTCH: A tapestry weaver at work in Edinburgh 1464; Flemish immigrant weavers in Scotland, last half of 15th Century. John Dolace, *textori de arras*, 1467-86, given a subsidy by Edinburgh Municipality, for materials, etc., to establish a shop.

SPANISH: Many tapestries early imported. 14th-15th Century—occasional weavers in Spain. 16th Century—heraldic designs favored. 17th Century—Flemish weavers at Pastran. 1720, Royal Workshops of Santa Barbara at Madrid produced magnificent tapestries; Flemish and French influences, native Spanish interpretation. The Don Quixote set by Procaccini often repeated. Dutch and French *genre* subjects popular. 1776 and later, Goya's 45 noted designs of native Spanish life woven.

SWISS: Similar to German. Small panels, about 3 x 9 ft. Simple primitive designs.

TENIÈRES: Peasant scenes from paintings by the Dutch artist Teniers, or his school. Made especially at Brussels and Beauvais.

UPHOLSTERY: Fixed upholstery in special design for seat and back used since Renaissance; especially Italian, Flemish, and French; floral and grotesque designs with borders. Much in favor in all later French periods. 17th Century—tapestry less used than other textiles. During the 18th Century there was a great French vogue for Flemish foliage types. Oudry's, Boucher's, Watteau's, Huet's, and other French designs were popular. Some Mortlake pieces made.

VERDURE: Tapestry with foliage design, the foliage differently handled in different periods.



Sheets go STYLEWARD



SABLES BY GUNTHER

PEERESS PERCALE SHEETS BY PEPPERELL

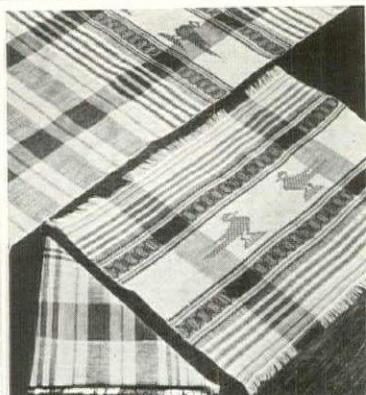
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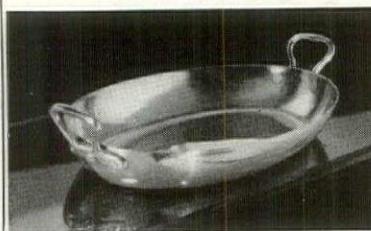
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THE weather man may not know it yet—but this is going to be what the old-timers among us waggishly refer to as a good, old-fashioned, white Christmas. At least that's my prediction after seeing the tea set above which, my Victorian friends, is the color of driven snow. And speaking of Victorians reminds me that this particular china would be superb not only with decoration of that vintage for a background, but with its clothes which we seem to be wearing again, as well. Can't you picture yourself "pouring" in one of the new trailing afternoon gowns? This is imported English, Staffordshire ware. A service for eight costs \$15. Olivette Falls, 571 Madison Avenue, New York



FOR use at your own Christmas dinner or as a gift to your favorite hostess, the pair above are ideal. Now that the ladies join the gentlemen in the after-dinner smoke, tables are being set with ensembles like this. An individual ashtray and personal supply of cigarettes for each guest encourage him or her to relax and concentrate on the conversation. Both these pieces are decorated with a good-looking, well-cut, three-letter monogram—each set executed to special order, of course. A set of 4 pairs costs \$5.50. Madolin Mapelsden, 825 Lexington Avenue, New York

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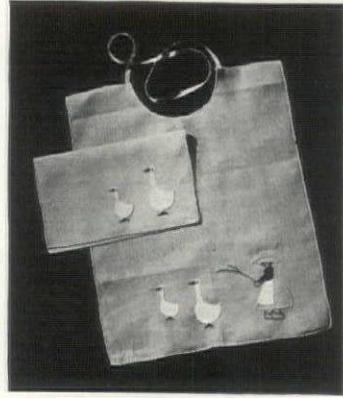
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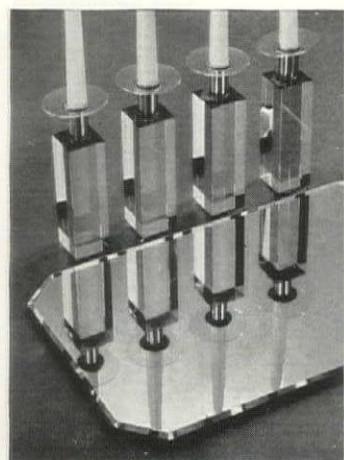
LOS ANGELES Bullock's Wilshire, Wilshire Boulevard

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Around...



BABY wants a new bib and tucker for his Christmas party—and knowing there's nothing like a hand-made, Paris original to give one poise and change one's perspective on spinach and egg, he'll be delighted with the smart linen outfit above. This little number, decorated with the most beautiful geese, comes in a matching envelope. The appliquéd design is in red, white and yellow on blue or peach. \$3.95. Hand-made in France. From the Maison de Linge, 844 Madison Avenue, New York



YOU can't go wrong giving a little girl a tea set. And when it's beautifully colored glass like that above you can be sure she'll be the envy of her contemporaries. With it comes a fringed, red, yellow or blue and white checked cloth to match the dishes, and a maid's uniform—apron and cap of white dotted Swiss—and a dishwashing outfit. \$4.50, for the complete set. From The Playroom, 816 Madison Avenue, New York

THE smart dinner table is going in for glassy stares these days—and I don't mean it's getting upstage either. The candlesticks and the mirrored plaque above are largely responsible. The candlesticks are crystal and chromium—squarish with round necks. Each is 6½ inches tall and 1½ inches square. Priced at \$15 a pair. The mirror is really the newest thing in place mats, now used instead of cloths before each guest. Measuring 11 by 18 inches it is priced at \$3.50 apiece. The candlesticks come from Pitt Petri, Hotel Waldorf-Astoria, New York City. The place mat is from Olivette Falls, 571 Madison Ave., New York



The wine bucket that you see above won't be beneath the dignity of the most superior champagne. Space does not permit us to dwell upon its innumerable charms, but it is 7¾" tall and 10½" in diameter. Made of natural oak, finished with brass bands and properly coopered—leak-proof to you.

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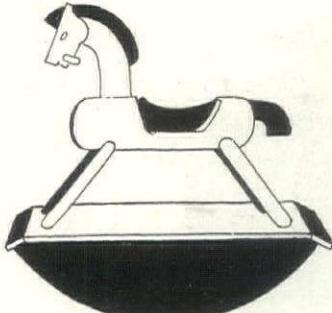
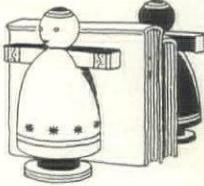
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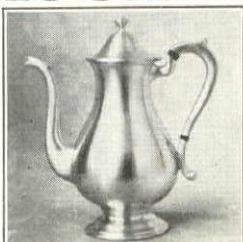
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Straight shooting depends upon the man behind the gun. Good building depends upon the man behind the estimate. The lowest figure may not prove to be the cheapest in the end. Here again your architect's experience and unbiased advice can be of the greatest help to you.

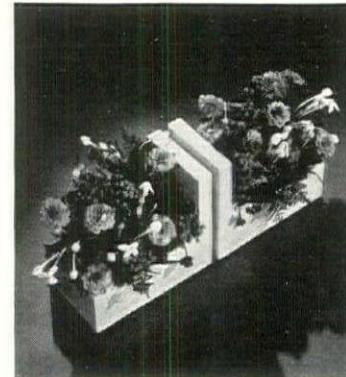
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115 EAST 40th STREET, NEW YORK CITY



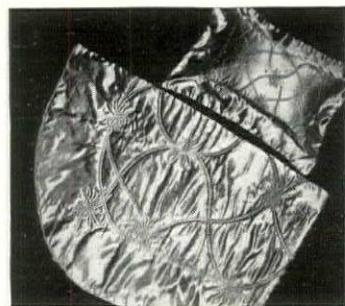
THE most feminine gift in our collection is the chaise-longue ensemble at the right which neatly disposes of the eternal feminine, the convalescent feminine and the luxury-loving lady leading a bread and butter existence, on your Christmas list. For the first it will be a perfect background, for the second a tonic, and for the third—layer cake with chocolate icing. Both the pillow and the throw are covered back and front with the softest and most lustrous of satins, the pillow edged with a wide flounce of the same material. The coverlet is filled with real lamb's wool and both pieces of the set are hand-quilted in a graceful Dahlia pattern. The throw is priced at \$18.50; pillow, \$7.50. Eleanor Beard, 519 Madison Avenue, New York



SOPHISTICATES who associate swizzle sticks with the making of an "old-fashioned" may be surprised to learn that Mexicans have been using them in an entirely different way for centuries. Chocolate is the thirst-quencher of these tamale eaters, made with pure chocolate flavored with cinnamon and vanilla and put up in solid form. The chocolate is put in a red-hot bowl and pounded with the stick until it becomes a frothy liquid. Said bowl and matching cups are illustrated. Made of a heat-proof Indian clay, finished in reddish brown. Bowl with 8 cups and saucers, stick and a 1/2 pound of Mexican chocolate costs \$3.95. Old Mexico Shop, Santa Fé, New Mexico



WHO wouldn't enjoy writing one's lessons with a miniature hobby horse at hand to gallop over the page and blot it as one goes? And this is only one of the charms of the desk set for a little girl or boy, at the left. The four pieces of which it consists—large blotter, inkwell, and stationery holder, besides the piece already mentioned—are natural-colored wood with painted red and blue decorations. Price, \$8.50. The elephant in the background ran away from a menagerie to be a lamp. He's hand-carved of pleasantly aromatic cedar-wood. The shade, 10 inches in diameter, is white parchment with a red border. Lamp, \$10. Shade, \$3.50. Childhood, Inc., 32 E. 65th St., New York

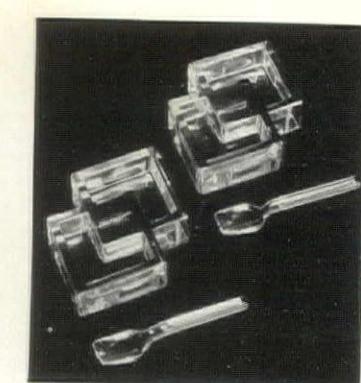


FOR real charm and that personal touch which makes the perfect gift, the bookends at the left cannot be improved upon. With a hollow base, measuring 3 1/8 by 6 5/8 inches, they hold flowers as well as books. When they have been bought—in green or black or yellow, depending upon the personality or preference of the giftee—you dash out to the flower mart or to your own greenhouse and fill them with the gayest, most Christmasy nosegay you can imagine. Instead of flowers, sprigs of Holly might be used, the better to express your Yuletide greetings. Then tuck in your card and wrap in shimmering cellophane. Tie with a good-sized red bow and send, assured that yours is that elusive something—an unusual gift. Porcelain—priced at \$3.75 a pair. Alice Marks, 19 East 52nd Street, New York



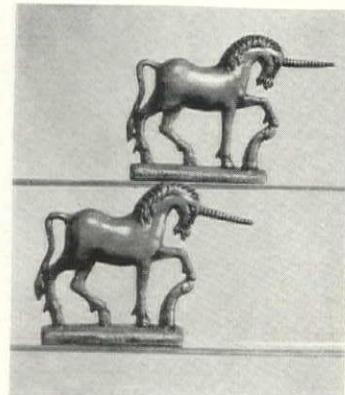
THE basket pottery of grandmother's day has gone Modern on us and dyed itself a soft shell pink. It is an intriguing change from the white we've been looking at all these years, and yet is delicate enough in tone to harmonize with almost any color scheme. So if you've set your heart on giving one of these charming bowls to Aunt Emma who's changed her interior decoration since you saw it last you needn't hesitate. The three designs at the left are especially interesting. The classic shape in the upper left hand corner is \$3; the square, \$2.50; the third, \$1.75. Baphé, Inc., 15 E. 48th St., New York

THE only thing I don't like about the salt and pepper dishes at the right is that they are slightly reminiscent of a problem in geometry. You know the sort of thing—find the total area of the figure formed by superimposing square A on square B, and so forth. Otherwise, they'll do very nicely. Of crystal, they are as new and modern and different as they can be—and were made in France as you've probably suspected. The two squares are all in one piece, a tiny crystal spoon to each pair. Price, \$4.50 two dishes and spoons. Haultain, Inc., 38 E. 57th St., New York



AMONG the gifts especially suited to men I am glad to say that there are a number this year which reveal a spark of originality. The calendar at the left is one of the best. The base is chromium and the decorative disk located at the rear—green glass. The huntsman and his mount are in natural colors—hand-painted. Any other subject may be ordered—his favorite dog or sailboat or other light of his life. Incidentally, at least 3 weeks must be allowed for the execution of an order as the work is done abroad. 4 $\frac{3}{4}$ inches tall. Price, \$12. Ehrich Galleries, 36 East 57th Street, New York

THE problem of what to put on the mantel shelf seems to be casting a blight over the greater part of the nation, judging from the number of letters on the subject I've received lately. Perhaps someone may be saved from suicide this Christmas by the unicorns at the right, which were born to stand over fireplaces. They are made by the Bavarians who cast them in the original molds used by their medieval ancestors and are of dark red wax that is excellent in masculine surroundings. 5 $\frac{1}{2}$ inches tall, they also make interesting book-ends. \$12 a pair. Nancy Shostac, 137 East 55th Street, New York



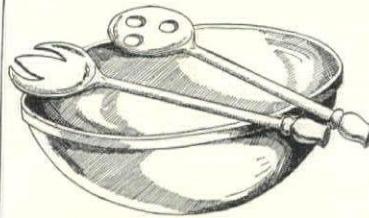
YOU'LL stand ace-high with the card player to whom you give the acrobatic lamp at the left. As you can see, it balances neatly on the edge of the table, the secret lying, in some mysterious way, in a weighted ball that extends below the point of contact. If you remember the fat billikens that amused you when you were two—the round little men weighted inside so that no matter how you tipped them they wouldn't fall down—then you get the idea that's behind this lamp. It will shed light directly over the center of the bridge table and has innumerable other uses as well. Metal shade. In red, black or green, \$5. In chromium and black, \$7.50. Bobhill, Inc., 230-5th Avenue, New York



THE latest and smartest thing in bridge tables appears at the right. Surprisingly enough, it is made by the Simmons Bed Company. Of course to people whom bridge puts to sleep the connection will be perfectly logical. Others find the relationship in the excellent construction that characterizes all products of this firm. A metal frame makes this table the utmost in sturdiness and the plaid top has a new, scientifically protective coating that doesn't give a fig for lighted cigarettes or alcohol. Red and blue plaid with blue frame. Also other colors. \$10.75. Lewis & Conger, 6th Ave. at 45th Street, New York



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this large wooden bowl with its fork and paddle is ideal for mixing salads and serving any number of things. natural-toned maple. bowl 15" diam. set complete 5.00.



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HAND-HOOKED RUGS in historic and Early American designs. Hand-Tied CANOPIES for four-poster beds. Pillow Covers, COLONIAL COVERLETS, Chair Seats, Table Mats and Runners, Foot Stools, Smoking Sets, Wing Chairs.

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Hand rubbed to a beautiful dull finish, in Antique Maple, Golden Honey, Cherry Maple, Spanish Brown, and Autumn Brown.

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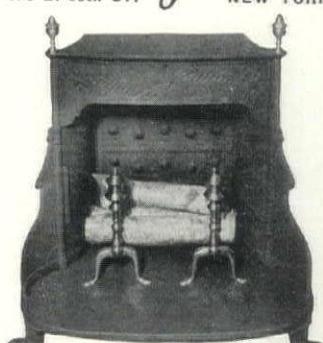
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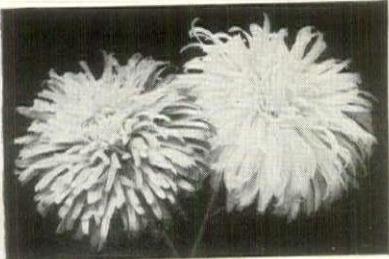
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Of chestnut wood with a
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12 Schling's Special Forcing Pips, including Prepared Bulb Fibre.....	\$ 2.50
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The New Annual Canterbury Bells in 2 Separate Colors—Bloom in less than 6 months from seed!

ANGELUS BELL, an art shade of deep rose, and LIBERTY BELL, a lovely deep violet blue,—will bring the glory that is June to your garden next Fall, and will bloom uninterrupted until hard frost.

SPECIAL DECEMBER OFFER: For orders received before January 1—50¢ a packet—5 packets for \$2.00.

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MAX SCHLING SEEDSMEN, Inc.
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Cheese to add that final fillip for the epicure THE GARDEN MART

(CONTINUED FROM PAGE 68)

in a crock with a not too tight cover. But for those of the Limburger family, or cheese that gives off a strong odor, no matter how many wrappings they are encased in, the refrigerator is not the place for them, mainly out of consideration for the other foods. The coolest place you can find, but not too dry a spot, is my suggestion.

The following list gives the principal characteristics of various types of cheeses.

MILD

American—theme and variations, Vermont Sage, Pineapple, Club, California Jack.

Edam—as good to eat as to look at, pleasant saltiness.

Emmenthaler—hazelnut flavor, slightly sweet, Swiss.

Port du Salut—of Trappist monk fame, mildest possible resemblance to Limburger.

Bel Paese—acceptable at any time and any meal.

Provolone—hung up in coarse nets, Italian, hard, sliced.

STRONG

Cheddar—an English family with a tall tree, Wensleydale, Cheshire, Derbyshire.

Raffiné—French settlement on St. Lawrence River, a little like French Livarot.

Lipto—fresh, Hungarian, strong sour milk taste.

Leiderkranz—only cheese with edible rind, American.

Gjetost—Norwegian, goats' milk, the

color of caramels.

Brick—similar to Bäckstein, flavor between Limburger and Cheddar.

BRUTAL

Camembert—rich, ripe, stands for no nonsense.

Roquefort—pungent, sheep's milk.

Gorgonzola—Italian Roquefort.

Limburger—odor flees on eating.

Stilton—metallic, blue veined.

Bondon—of ripened Neufchâtel group.

SPECIAL AFFINITIES

Camembert—fresh fruit.

Limburger—dark bread.

Leiderkranz—beer.

Stilton—port wine.

Mozzarella—French toast.

Coulommiers—a toasted roll.

MOODS

Primula—creamy.

Roquefort—crumbly.

Leiderkranz—soft.

Camembert—running.

Emmenthaler—sliced.

Parmesan—grated.

NOTE:—Cheese tray and servers illustrated at the beginning of this article are from Lewis & Conger. Assortment of cheeses and crackers by Voisin. English cheeses: Fortnum & Mason, Charles & Co., Vendome. Italian: Trinacria Importing Co., Fortnum & Mason, Vendome. French: Charles, Vendome. Dutch and Swiss: Fortnum & Mason, Charles. Swedish, Norwegian and Danish: Nyborg & Nelson, Fortnum & Mason, Charles.

BOOKS & PERIODICALS

NEVER BEFORE A GARDEN BOOK LIKE This One, Garden Flowers in Color offers you 400 color photographs of every important garden plant with practical, condensed cultivation notes and descriptions of every flower pictured. G. A. Stevens, the author, is an experienced gardener and horticultural authority and Secretary of the American Rose Society. This Picture Cyclopeda of Flowers in accurate colors is the first book of its kind ever published, gardeners assure us, to sell at a moderate price. Place your order now to be sure of getting copies for Christmas giving. 320 pages. Probable price, \$3.75. The Macmillan Company, 60 Fifth Avenue, New York City.

GARDENING WITH HERBS for Flavor and Fragrance by Helen Morgenau Fox is a book for gardeners and epicures. The raising of herbs and their use in food, drink, and cosmetics are covered thoroughly for 68 herbs that were found to be best adapted for U. S. gardens. Tested recipes and tested cultural methods are included in this highly-praised book. A charming format and striking woodcut illustrations make it further appropriate as a gift book, \$3.50. Macmillan Company, 60 Fifth Ave.

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CELEBRATE THIS CHRISTMAS with Natural Holly and Mistletoe. Try our Express Shipment 25 lbs. Well berried Holly and Mistletoe ½ doz. Large Pine Cones. \$2.00 Cash with order. Harvey Boney, Kenansville, N. C.

ENGLISH HOLLY FOR CHRISTMAS GIFTS. Beautiful berried sprays in generous gift boxes \$2.00. Boxes of sprays and one 16 in. wreath. Postpaid anywhere in U. S. \$5.00. Lew Whitlock and Sons, Cherryville, Oregon.

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GARDENING FACTS CARDED AND INDEXED on 172—3 x 5 cards in attractive box. Authoritative, Room for filing gardener's own notes. History and culture of 1300 plants, shrubs, etc. Perfect Xmas gift. \$1.00 postpaid. Garden Index Company, 598 Madison Ave., New York.

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WISTARIA NAGA NODA, purple flowers 3 to 4 feet long. 3-year vine \$7.50; 2-yr. \$5.00; 1-yr. \$2.00. Prepaid. Catalog. A. E. Wohler, Narberth, Pa.

The house of second chances

(CONTINUED FROM PAGE 65)

and down. No eyes were busier than my landlord's. "I hope the furniture didn't kick you in the dark," he said, "the way it has me for years?" "Well," I said, hesitantly, "it did for the first week, until we shifted around a little." He gazed at the wall opposite the window, but I could see no storm brewing. "Thank you," he said. "For what?" I asked. "You've done what I hadn't the bravery to do. You know, it isn't right to let a house be." "But that's exactly what you didn't," I hastened to assure him, and then I explained to him my ideas concerning the House of Second

Chances. "Maybe," he answered slowly, "you are right." Then there was a silence, and he said again, this time pushing lightly aside the curtains, gold threaded and flowery, "I like it. You know I was running away when I rented the house to you. I felt sure there was something wrong." "I'm glad," I answered. "Then you'll let me have the house again next summer?" There was an ominous pause. "No," he replied decisively. "You know, this is my home, and you've given us both a second chance." And that's how I lost the House of Second Chances.

Burpee's Garden Book free!

Burpee's Annual Garden Book 1934. The 6th year of the great annual. Complete garden handbook describing all best flowers and vegetables. Hundreds of illustrations. Lower prices. Burpee's guaranteed seeds. Write for this valuable free book. Beautiful new chrysanthemum-flowered Calendula Sunshine, pkts. worth 25c for only 10c postpaid.

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Evergreen Protection

Their first winter is likely to prove a trying time for newly planted evergreens, especially where they are exposed to heavy winds which evaporate the moisture from the foliage. It is always safe, and generally advisable, to set up some sort of artificial protection against the gales until next spring is well advanced.

**AT LAST—French Style
ONION SOUP
at home!**



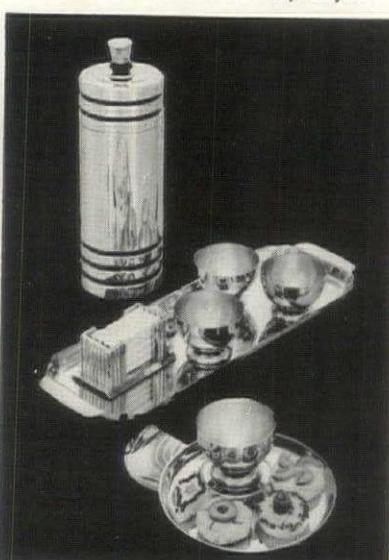
HEARD yet about the smart new way to start a dinner...or midnight supper? Serve onion soup! Real French Style onion soup...by Hormel. Made with tender onions sliced and sizzled in butter...rich beef stock...venerable Parmesan cheese. It's easy to serve. Exciting to eat. A word to your grocer brings it to your table! The word, don't forget, is Hormel!

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ONION SOUP
French Style**

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Here are brilliant tarnish-proof Chase chromium articles that add interest and charm to your parties...but never add work to busy days.



Cocktail shaker, \$4.00. Cocktail cups, \$.50 each. Tray, \$2.50. Winged Canapé Plates, \$1.00 each. Smokestack Cigarette Server, \$1.00. (On sale at good gift and department stores. Prices may be slightly higher west of the Mississippi.)

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GLOWING SUNSET



MRS. J. D. EISELE

Three of the newest Roses

Now that the most propitious season for planting Roses is at hand—those weeks when moderate frost has rendered the bushes dormant but a hard freeze has not yet sealed up the ground—we consider again this year's finest Roses and anticipate with pleasure the even handsomer flowers which growers are perfecting for our gardens next year. For horticulture, at least, never stands still, and Roses are a family in which some of the greatest advances are made.

Mrs. J. D. Eisele, the Perfumed Rose, is one of the loveliest of the 1933 introductions. It is a cherry rose color with Camellia-shaped flowers which open to reveal a hundred or more petals on blossoms ranging from 5" to 7" in diameter. The scent is unusually sweet, the true Rose perfume.

If the flowers are cut as the buds begin to unfold (never with these very double Roses when they are tight) the blossoms will keep in water for a week. This enduring quality is due to the heavy texture of the petals. Mr. Frederick Howard, the famous rosarian of Los Angeles, is the originator of the Mrs. J. D. Eisele Rose which bears patent number sixty-seven. Beyond question it is one of the most outstanding new Roses that have appeared in recent years.

Two Roses of German origin which are being grown for distribution in the autumn of 1934 are the hybrid tea, Glowing Sunset, and the hybrid perpetual, Symphony, sometimes called the Pink Frau Karl Druschki.

Glowing Sunset is quite as exquisite as its name implies, with a long bud opening into a flower of twisted petals suggesting the Cactus Dahlia. It also is of heavy texture and lasting quality with a rare beauty of blended coloring. The outer petals have a pale "peaches and cream" tint while the heart of the Rose is salmon pink—a wholly lovely combination. A close-up photograph of a typical Glowing Sunset bloom appears above, at the left.

Symphony—unlike most perennials which, contrary to their name, bloom only during the spring season—sets flowers continually. Under greenhouse conditions it blooms the year around and even in open beds it flowers during the entire growing season, never putting forth any wood that is blind. It has the same glorious fullness and vigor which characterize the milky-white Druschki, but Symphony is flushed a delicate pink.

These three Rose varieties are real "news" to the gardening fraternity. They should enjoy immediate success.

—HELEN VAN PELT WILSON.

Statement of the ownership, management, etc., required by the Act of Congress of August 24, 1912, of House & Garden, published once a month at Greenwich, Conn., for October 1st, 1933, State of Connecticut, County of Fairfield; Before me, a notary public in and for the State and county aforesaid, personally appeared Francis L. Wurzburg, who, having been duly sworn according to law, deposes and says that he is the Managing Director of House & Garden, and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management, etc., of the aforesaid publication for the date shown in the above caption required by the Act of August 24, 1912, embodied in section 411, Postal Laws and Regulations, printed on the reverse of this form, to wit: 1—That the names and addresses of the publisher, editor, managing editor, and business managers are: Publisher, Conde Nast, Greenwich, Conn.; Editor, Richardson Wright, Greenwich, Conn.; Managing Editor, Robert S. Lemmon, Greenwich, Conn.; Business Manager and General Manager, Francis L. Wurzburg, Greenwich, Conn.; 2—That the Owners are: Owner: The Conde Nast Publications, Inc., Greenwich, Conn.; Stockholders: Conde Nast, Francis L. Wurzburg, Max Rosett, Martha Moller, Trustee for Edmund Woodward Chase, all of 420 Lexington Ave., New York, N. Y.; The F.-R. Publishing Corp., 25 West 45th Street, New York, N. Y.; The stockholders of the F.-R. Publishing Corp., owning or holding one percent or more of its stock are, R. B. Bowen, New Rochelle, N. Y., Virginia Van S. Bowen, New Rochelle, N. Y., C. R. Fleischmann, 136 E. 67th St., New York, N. Y., R. G. Fleischmann, 151 E. 7th St., New York, N. Y., R. H. Fleischmann, 151 E. 74th St., New York, N. Y., Jane Grant, Savoy Plaza Hotel, New York, N. Y., J. Hanrahan, 44 Gramercy Park No., New York, N. Y., R. Irving, Palladio Ave., Spuyten Duyvil, N. Y., H. W. Ross, 27 Park Ave., New York, N. Y., A. H. Samuels, 572 Madison Ave., New York, N. Y., E. R. Spaulding, Ridgewood, N. J., R. H. Trux, 222 Madison Ave., New York, N. Y., K. S. White, 16 East 8th St., New York, N. Y.; The Montrose Development Corp., Stillwater Ave., Stamford, Conn. (The stockholders of The Montrose Development Corp., owning or holding one percent or more of its stock are, Conde Nast, 420 Lexington Ave., New York, N. Y., Edna Woolman Chase, 420 Lexington Ave., New York, N. Y.); Bennett & Co., 524-5th Ave., New York, N. Y. (The owners of Bennett & Co. are, A. C. Abeel, S. T. Bennett, John Frick, Edward Walsh, Daniel Moore, all of 524-5th Ave., New York, N. Y.); Conde Nast Inc., 15 Exchange Place, Jersey City, N. J. (The stockholder of Conde Nast Inc., owning or holding more than one percent of its stock is, Conde Nast, 420 Lexington Ave., New York, N. Y.); Curran & Co., 57 William St., New York, N. Y. (The owners of Curran & Co. are, Philip De Ronde, H. E. Miller, T. F. Bennett, R. J. Sharpe, A. J. Walter, J. F. Gill, all of 57 William St., New York, N. Y.); The Vogue Co., 15 Exchange Place, Jersey City, N. J. (The stockholder of The Vogue Co., owning or holding one percent or more of its stock is Conde Nast Inc., 15 Exchange Place, Jersey City, N. J.); Westover Trading Corp., Stillwater Ave., Stamford, Conn. (The stockholders of Westover Trading Corp., owning or holding one percent or more of its stock are, Francis L. Wurzburg, Evelyn Cray Wurzburg, both of 420 Lexington Ave., New York, N. Y., Sifflett & Co., 1 Exchange Place, Jersey City, N. J. (The owners of Sifflett & Co. are, L. E. Kilmarx, W. Ross, H. A. Anderson, A. C. Sifflett); Crocker, Burbank & Co. Association, Pittsfield, Mass.; 3—That the known bondholders, mortgagees, and other security holders, owning or holding 1 percent or more of total amounts of bonds, mortgages, or other securities are: The Manufacturers Trust Company, 55 Broad Street, New York, N. Y.; 4—That the two paragraphs next above, giving the names of owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company, but also in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the condition under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner, and this affiant has no reason to believe that any other person, association or corporation has any interest direct or indirect in the said stock, bonds or other securities than as so stated by him, Francis L. Wurzburg, Managing Director. Sworn to and subscribed before me this 30th day of September, 1933.

(Seal) Elizabeth B. Heidroth, Notary Public. My commission expires February 28, 1937.

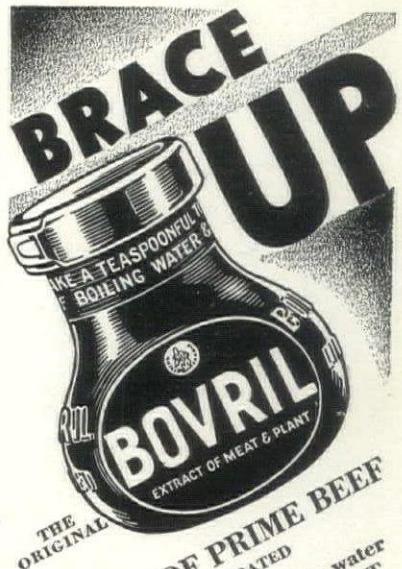


Christmas TALE

Chap. I: Many, many guests. Unexpected, too.

Chap. II: Ample cans of DOLE Pineapple Juice already chilled in the refrigerator. (DOLE Pineapple Juice is the pure, unsweetened juice of sunripened Hawaiian Pineapples vacuum-packed for your protection. The economical fruit-juice, eliminating muss and trouble of pressing, peeling.)

Chap. III: Socko Christmas Party! Conclusion: More DOLE Pineapple Juice for New Year's, Annabelle.



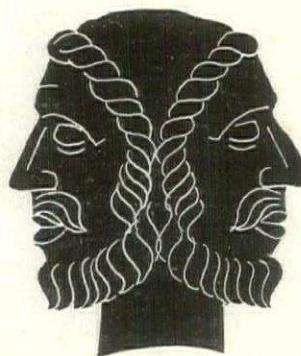
GOODNESS OF PRIME BEEF
HIGHLY CONCENTRATED

A teaspoonful in a cup of boiling water makes the world-famous beverage—HOT BOVRIL. Selected by Byrd Antarctic Expedition II. TRY IT.

SOLD BY THE BETTER STORES. If not obtainable at a convenient store, use coupon.

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BE JANUS IN JANUARY READ HOUSE & GARDEN

**Look ahead to the coming year. Look back
for inspiration to the fine things of the past.**



Pages of houses for the Modern, showing models and plans
from the Forward House.
Latest developments in domestic rugs—decorative fabrics.

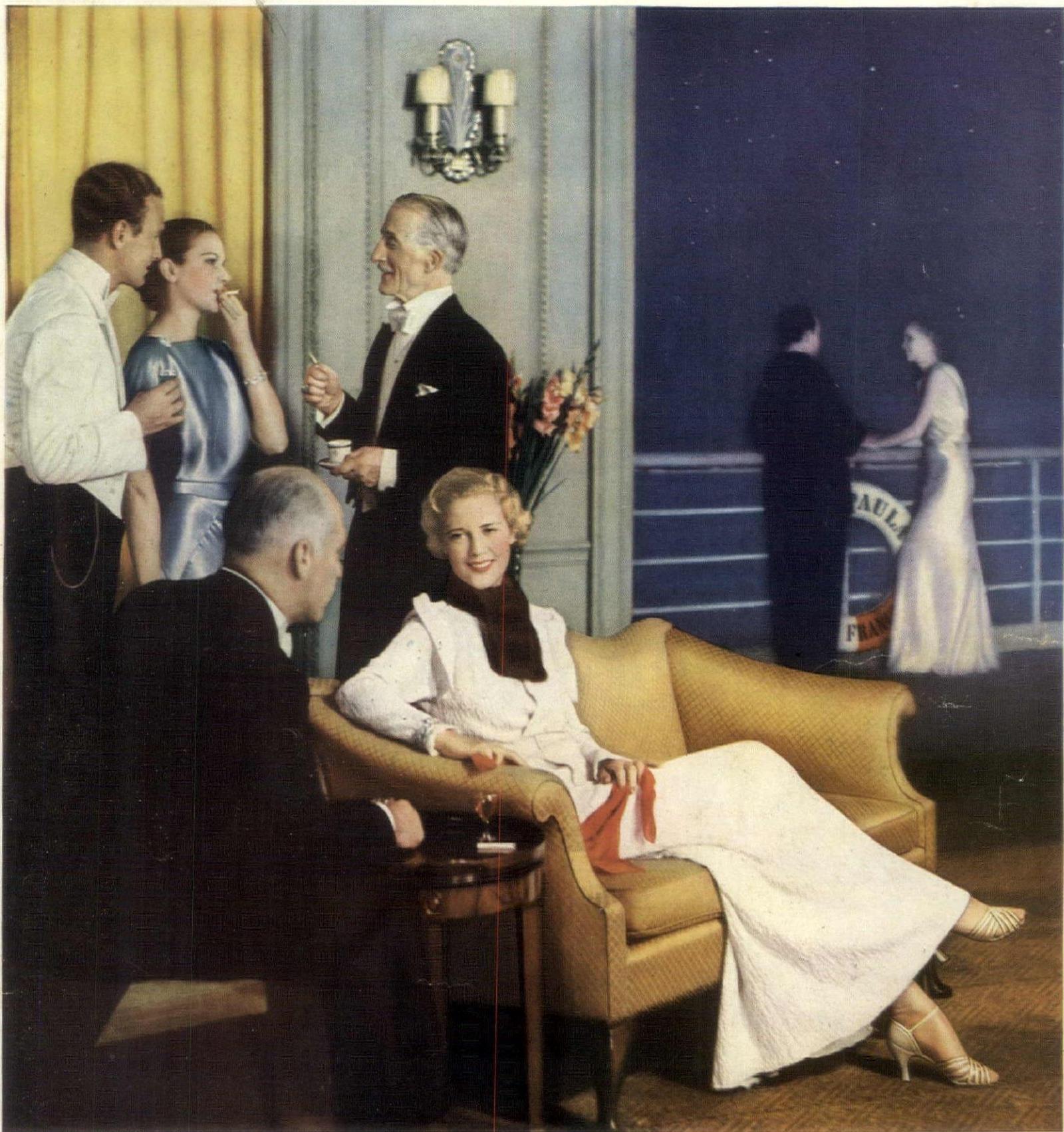
Pages of houses for the Traditional.
A remodelled town house.
A remodelled country house—you can see before and after.
Another of the series on Italian Provincial Furniture.



Different window treatments—how to get a picture effect from
the-inside-looking-out—how to plant to get the right vista.
Inside information on what new things to look for in 1934
seed catalogues.
A story about herbs—their growth and use.

Fall is behind you—Spring ahead. There's planning to be done.
There's next year's garden to visualize, the changes in deco-
rations to consider for the winter-weary house, the possibility
of remodelling or building. Be Janus. Sit down with the
January issue of House & Garden. Don't miss it. 35c on the
newsstands.

on board the "Santa Paula"



PHOTOGRAPHED IN NATURAL COLOR

Surrounded by charming and congenial shipmates, sail really South this winter, aboard a new GRACE "Santa." Glorious, pleasure-filled days at sea, enjoying every activity and luxury of trans-Atlantic travel. Strange and enchanting ports o'call where only GRACE Line stops. A new "Santa" liner sails every fortnight from New York and Pacific Coast ports, visiting en route Havana, Colombia, Panama Canal, El Salvador, Guatemala, Mexico. Alternate fortnightly sailings by Cabin liners. See your travel agent or write GRACE Line: Department V-Twenty-five, Ten Hanover Square, New York; or Two-thirty North Michigan Avenue, Chicago; or Two Pine Street, San Francisco.

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it's distinctive





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CREAM OF THE CROP
 ITS
Crowning Glory

INSURING FINE TOBACCO FOR
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Not many smokers have seen a fine tobacco plant in full bloom, so we show you this picture. These fine types of plants are permitted to flower and to produce seed—to reproduce the Cream of the Crop—enabling Luckies to maintain the same fine, uniform quality that smokers everywhere appreciate--so round and firm and fully packed—free from loose ends.

ALWAYS the finest tobaccos ALWAYS the finest workmanship

ALWAYS Luckies please!

"it's toasted" FOR THROAT PROTECTION—FOR BETTER TASTE

